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ABSTRACT

The purpose of this study was to assess the feasibility of using art stations in elementary classrooms and to explore strategies for the design of such stations. A range of materials for art learning stations was produced according to specific criteria. The study was conducted over a one-year period in many classrooms within one school district. Most classrooms were self-contained and the teachers were generalists. Implementation of art station activities, teacher support service, station monitoring, and teacher evaluation of the art station experience were phased into the classrooms. It was found that the station approach to elementary art activities had several positive and negative outcomes. On the positive side, it was found that classroom orderliness was not significantly upset when art stations were being used. On the negative side, written directions included with each art activity were difficult for students with low level reading skills. This disadvantage was partially overcome by giving directions via simple diagrams, establishing wordless stations which used charts to give procedural instructions, or having a teacher introduce the unit. It was concluded that an art station approach can improve classroom management, curriculum, and instruction under certain conditions. Copies of some of the art station activities and a teacher qustionnaire with tabulations are appended. (Author/RH)

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REPORT NO. 79:25

AN INVESTIGATION OF LEARNING STATIONS FOR ELEMENTARY ART

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Educational Research Institute
of
British Columbia

REPORT NO.: 79:25

TITLE: An Investigation of Learning Stations for Elementary Art

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AN INVESTIGATION OF LEARNING STATIONS FOR ELEMENTARY ART

by

BARBARA-ANN SUNDAY

B. Ed. (Elementary), University of British Columbia, 1967

A REPORT
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AN INVESTIGATION OF LEARNING STATIONS FOR ELEMENTARY ART

PART I

IMPORTANCE OF THE PROBLEM

There exists today an immensely wide variety in school buildings, localities, financing, and resources which is coupled with a variety of combinations of student, teacher, administrator, and school board personalities which are further permeated with a variety of beliefs, expectations, and pholosophies regarding the nature of teaching and learning. Out of this seemingly complicated network, certain trends can be indentified.

In today's elementary classroom we find a definite increase in the number of students who require individualized or very small group programmes in a variety of curricular areas. Evidence suggests that such a trend will eventually become standard instructional practice.

One reason for this is that we are better equipped now than ever before to determine the learning strengths and weaknesses of individuals in both content areas and learning style. Another reason has to do with the trend to discontinue grouping students with special learning problems in separate classes or schools. As a policy of mainstreaming these students is becoming widely accepted we know that a greater range of individuals is deliberately being chanelled into regular classrooms.

It is recognized, therefore, that individuals or small groups of students within a class may undertake totally different studies to complete a lesson, a unit, or a year's work. It follows, therefore, that a wide variety of results and evaluative procedures are in evidence. It is the work of the teacher to carefully consider what sort of work is assigned to individuals and to continually assess its suitability.

There also seems to be a trend towards requiring elementary classroom teachers to teach most if not all subjects to one class. Hence, the terms "generalist" or "regular classroom teacher," and "self-contained classroom" are common descriptors. This trend seems especially evident in districts experiencing a decline in enrollment. Implicit in this trend is a tremendous opportunity for subjects to be taught by a person who knows the students well both as individuals and as a group.

These two trends put the regular classroom teacher in a position of continual search for materials and resources with which to construct appropriate units of study for individuals or small groups in various subject areas. The pressure experienced in such planning can be enormous. Once materials are located, there is the problem of logistics: teacher time must be carefully managed in order to offer instruction to students working simultaneously at varied levels.

On examining collections of instructional material, yet another trend exists through the appearance of assorted project packages, card files, and kits. These would seem to have the potential of greatly assisting teachers in facilitating learning. Some of them are commercial products, others are of district of school manufacture, while still others are teacher produced. Some have quite clearly stated purposes, objectives, student and teacher directions, built-in evaluative criteria, and a system of record-keeping. Some such materials are specifically designed for, or easily adapted to, a learning station approach.

The use of learning stations as an instructional management device is by no means a new idea. In many situations, their use is commonplace. The intent of learning stations is to have individuals or small groups of students work for a period of time taking direction from a source other than the teacher. Through the use of a learning station approach teachers have found one way to cope with the special needs of at least some of the students some of the time. The approach can accommodate a wide variety of student needs, provide for individualized instruction, and allow time for teacher-directed work with other small groups or individuals.

The Language Arts and Sciences are two curriculum areas well-endowed with resources particularly those for use in a station approach but any art materials specially geared for a station approach are rare indeed. Moreover, instructional kits or materials which can be easily redesigned for use in a station approach for art are also difficult to locate.

Perhaps there are a number of fairly obvious reasons why a vast array of such materials cannot be found. The main reason is that a high degree of structure is necessary for the design of a good learning station. Since W.W. II, art education in general has suffered from a tradition of lack of structure. Commonly, there has been an overindulgence in the "do-your-own-thing" school of thought. This sort of view, which is still very much in evidence, by its very nature denies the importance of structure. The notion seems to exist that creativity is stifled by the sort of structured design that stations require.

Another reason for minimizing the value of structure results from the notion that there is no need to group students for art; that whole class instruction for this subject is entirely satisfactory. The argument presented is that because instruction in art is often heavily weighted towards teacher demonstration of a method, whole class treatment is thought to be the most efficient way to impart such information. Grouping students according to skill levels is a common practise for instruction in some subjects, but skill levels are hardly ever used in teaching art. Similarly, the assumption is made that within a class all students will be interested in the same art work hence the formation of interest groups is not common practice.

Often teachers exclaim that controlling students with art materials is difficult at the best of times and that there is no way students can be left on their own to work.

Also, it can be generalised that because few art station materials exist commercially, few are made by teachers. This generalization can be made because it is a fact that teachers very often model their own stations after commercially available ones.

In spite of all these reasons, however, one would hope to find some materials or at least some sources of assistance in making material specifically for learning stations in art.

Learning packages for art which are available commercially usually require a great deal of teacher intervention and control the entire time they are in use. The many slide/audio/tape/manual kits on methods for art and art history need many hours of re-working to use in a station approach.

Such sound/film strip sets as Batik[1] and Discovering Pottery[2], both from E.A.V., present lengthy step-by-step techniques for several methods under each title and also present extensive examples from the history of each craft. As one of the characteristics of a good station is that the activity is usually quite short and precise in nature, it presents quite a challenge to the teacher to devise a way in which the material can be broken down into one or several short packages for independent study.

Similarly, sound/film strip presentations such as Henry Moore:Looking At His Work With Philip James[3] and Looking Into History: The Bayeux Tapestry[4] are excellent publications but are very lengthy. They require much teacher-editing for use in whole group instruction. Again, their use as possible station materials is quite limited. The manuals for both are long, in very fine print, and do not employ a vocabulary generally suitable for use by elementary students. The material would require much teacher time to form specific reference points on which to base a station activity.

Card kits available commercially seem to be exclusively designed as teacher lesson ideas and are often presented in a recipe box fashion. They, too, cannot easily be adapted for direct student use for a variety of reasons.

For example, in The Art Box[5] the introductory card suggests that children can select their own cards from the package. For use as a station, however, a teacher would have to engage in some preliminary selection on behalf of the students, as each box contains 150 cards. Understandably, such pre-selection would need to be done according to some criteria. While a few theme categories are included, cards are organised mostly according to material and method. Cards involving certain visual elements or suggesting similar products are difficult to locate. No rationales or objectives are stated for individual projects for are evaluative guidelines for results provided. The diagrams and instructions are quite small, very brief, and not visually attractive. They would require much re-working to be part of a good station.

The card kit, Ideas, Developmental Experiences Through Art[6] would perhaps require far too much re-working to be feasible as a station component. A very loose definition of art is employed in forming the contents of this kit. Many of the activities have little to do with art procedures (e.g. Card 1 -drawing straight lines for the sake of manual co-ordination), or little to do with art materials (e.g. Card 259 involves corn and macaroni). Many of the 260 activities are intended for kindergarten and pre-kindergarten youngsters, therefore the actual wording of each card is intended for an adult reader. Some of the ideas could perhaps be used for a station approach but the card format provides little help.

Similarly, the Art Packet[7] series would appear to be based on a nebulous difinition of art. In this set there is no attempt made to provide reasons for images or to have students develop personal images. The usual season themes are included, but visual elements and relationships if mentioned are not developed. Some art vocabulary is evident, but no art history is included. The emphasis is on materials and such non-traditional materials as pie-plates, macaroni, toothpicks, and pipe cleaners are included. The wording is intended for a teacher to read. Each card is far too brief for student use.

Besides locating cards with quality traditional art activities, station use requires a system of cross-referencing. Teachers need to be able to pull out carefully sequenced cards using such criteria as a specific material, a particular process, a certain visual element, an image development strategy, or an historical/appreciative experience in order to build a good station using activity cards. Such a package would involve years of research such as the type involved with popular language lab kits. At the moment no such material appears to exist

Popular teacher guide books provide some assistance in the production of stations for language arts. Some of these involve art options. Such materials usually provide an excellent opportunity for a meaningful integrated study. However, most of the materials examined fail to take advantage of the opportunity. For example a station entitled Roasty Oatsies[8] involves the study of advertisements. In a series of activities students are asked to study found advertisements and later to make their own. The questions and activities come close, but really do miss the chance to explore relationships between pictured and printed messages. The opportunity to investigate this particular area of commercial design is lost by the way in which the station activity has been designed.

The Learning Center Book: An Integrated Approach[9] is intended to give teachers assistance in developing centres in which some station material may be involved. Art components are rare and when they appear, very little guidance is given. For example, a centre based on the study of insects the entire art component reads Art - Build a 'man-sized' honeycomb from cardboard.[10] Whilst the teacher has been provided with an idea and a material suggestion there must be a little more to it if the activity is to result in an art project rather than a construction pastime.

Another example entitled Home Builders Centre[11] explains that students are to have an opportunity to design their own house. The materials needed, two sentences on what students are to do, and a suggestion as to what might be done with results are included. No rationale is given to suggest why students should become involved in the activity nor are there any criteria that might be used to evaluate the design and decoration of their models.

In general, such guidebooks intended for use at the elementary level treat art with a degree of triteness that doesn't become the subject. Titles and wordings for activities detract from art as a worthwhile and sophisticated endeavour. Art components are often treated as extra options — "fun things" rather than as integral aspects of the material. A guidebook entitled Reaching Teenagers: Learning Centers for the Secondary Classroom[12] contains an example of a station unit for art which seems to be generally well designed to be attractive and inviting and yet seems to handle the subject and activity with a level of seriousness. Unfortunately, this particular model as it is written is probably too complicated for use at the elementary level. Some of the format ideas provided, however, could be used for designing similar material at the elementary level. These will be examined later.

Periodicals often include descriptions of stations where students are working in differint groups with a variety of materials. Occasionally articles appear which include art as part of the group work process. Such well-written reports as The Open-Classroom: An Approach To Individualized

Art Education[13] and The Whittier School Art Centre - A Studio Experience In Art Learning For Primary Age Children[14] give detailed accounts of situations which involve much art work and glorify the aspect of student choice of small group activity. No mention is made, however, of the sort of instructional materials that may have been used to cover for the unavailability of a teacher.

Possibly no instructional materials were needed in the examples cited here. Perhaps the teachers in each case circulated evenly from group to group and individual to individual to offer instruction. But, because the vast array of different projects which each article reports were successfully underway at the same time, one is left to wonder just how effectively instruction was offered. It has been the experience of this writer that when such diverse individualization occurs it is all too often the case that many students indicate a need for the teacher's special attention or a considerable amount of time and material is wasted and mistakes are made by students who have taken the initiative to muddle through on their own.

Admittedly, some phases of art work require just such muddling to arrive at personal solutions. But we know that in the realm of art education there is a tremendous amount that can be taught and learned. There is a danger that a steady diet of the "muddling through" strategy perpetuates the myth that all one needs for art is time and materials. Suffice it to say that little guidance for the development of art station material is in evidence in current periodicals.

Often teachers devise station material using student textbooks other than those which are prescribed. Usually two books or a form of copy are used to cut and paste-up job cards or charts. Spellers and language texts make good exercise cards. Answer keys can usually be devised for such home-made materials. Readers are often broken apart and the stories regrouped or bound individually to meet the purposes of a station.

Four text book series for art have been examined to explore their possible adaptation for use in a station approach. Art Is Elementary,[15] Another Look,[16] Time Out For Art,[17] and Meaning, Media, and Method[18] were examined. Time Out For Art[19] and Meaning, Media, and Method[20] do contain suitable wording for student directions and clear diagrams that would prove to be of use in station work. Art history examples have been used well in Another Look,[21] Time Out For Art,[22] and Meaning, Media, and Method.[23] Another Look[24] contains sections which are to be done by students on their own which could be adapted for station use. Objectives and evaluative criteria are for the most part fairly well stated in each. Suffice it to say that there is no one system which can be applied for the making of station activities from the art texts available. Teachers need to be aware of the contents of all the art texts and find the time to select materials to meet specific needs for stations.

On the other hand, materials made entirely by teachers for art stations seem to be equally as disappointing. The examples found by this writer have been quite shallow and rather pointless creating waste and confusion more than anything else. For example, in one situation observed, a few easels, some paints, water, brushes, and a stack of paper were set out as a station with a direction card stating, "You can paint here." There was no reason stated for why the station activity should be done or how the activity should be evaluated. In this example, any relationship between the activity and art curriculum aspects such as image development, visual heritage, skills in using equipment and material, special vocabulary, or aesthetic criticism were non-existent.

The point is not that a station activity could relate to all of these goals of art education, clearly this is impossible. But, at any grade level, the station activity could be designed to insure that an attempt is made to purposefully initiate an investigation within one or more of these concerns. Both students and teachers should know why a station activity should be undertaken and know the criteria by which the activity will be evaluated.

Four other weaknesses of teacher-made art station activities have been observed. First, objectives, if stated anywhere in the station set-up, are often not clear. This leads to difficulty in arriving at any meaningful evaluation.

Secondly, non-art objectives are sometimes observed and it is usually the case that non-art activities and conclusions follow. For example, such objectives as, "the student will string beads to make jewellery," or, "the student will colour in spaces to complete a given image" give indication as to the form of the finished product, but give little guidance as to what visual elements might be employed in reaching specific learning outcomes rather than a completed motor exercise.

Thirdly, it is sometimes the case that station activities involve art materials, but not art objectives: the entire thrust of the station activity may be to serve another subject area with no visible means of reciprocation.

Projects such as map colouring have been used as station activities in the name of art. Such activities as illustrating a poem or story, or making a title page have the potential to be art stations. But it is rare that any guidance is offered regarding the visual processes for good design in such endeavours.

Fourthly, some stations offer few choices to the students. Hence the activity becomes limiting in scope, often leading to boringly similar student results.

Perhaps such strong criticism of teacher-made learning stations for art is unfair. So called art stations made by teachers are often intended to be "just-for-fun" stations. Hence, they apparently need no elaborate design structure.

The time of day when students use such stations is often just prior to lunch or just before the end of the school day. They are often used as fillers whenever there are a few spare minutes. Often the early finishers in any work are advised to work at a station activity for a little while. If choices of stations exist, such entertaining and recreational activities as playing board games, using a typewriter, and making balanced constructions are offered as equal options. In some instances, there is a strong suspicion that such activities constitute most, if not all, of an art programme.

The relative value of such pastimes could perhaps be debated. In summary it can be said that such fun stations are not designed or scheduled for use in such a way that they can contribute greatly to specific programmes and it is a shame that some of them have been called art stations. This sort of station will not be discussed further in this study.

It would seem to follow that an important contribution to art education curriculum and instruction can be made through developing art station activities with formats and objectives which attempt to eliminate these observed weaknesses.

PART II

PLAN FOR THE STUDY

An account of the plans for the study of the use of the art stations has been isolated at this point. Two important statements preface these plans, however. First, as implied in the description of the strategies for development, it was not planned that the art stations would be manufactured in one block of time to be followed by use in a second time frame. The development, use, and study stages of this work took place in an integrated manner over a four-year span.

Secondly, it must also be stated that many of the actual developmental strategies were not planned and tested in a formal way. Strategies for improvement based on unsopisticated data were incorporated as work progressed. A number of the changes took place rather naturally in more of a learn-by-doing fashion than a formal research mode. Ideas for the development of later stations occurred as the construction of earlier stations was completed. As it was thought that such ideas for change would result in improvement, they were implemented immediately. Formal plans for the study were made regarding the allocation of time and the location of work for each phase.

The study was conducted over a one-year period in many classrooms within one school district. With few exceptions, the classrooms were self-contained and the teachers were generalists.

The purpose of the study was twofold. A first purpose involved gathering information of the feasibility of art stations and the establishment of some basic guidelines for the production of art stations. A second focus was to follow the guidelines and, through a process of feedback, to refine the development in all areas of station design.

The proportions of the study became such that one person could no longer use the materials in a first-hand manner. Plans were made to put teachers in receipt of the stations and encourage them to use the materials at their discretion. Certain specific procedures to facilitate this aspect of the study were formulated.

First, the station materials that were available for use were publicized in an after-school information session for teachers who were interested in piloting the materials. The materials were displayed at this time and guidelines for their use were offered. Teachers were invited to select stations that seemed appropriate for their situations and to give an approximate indication of when they would like to be in receipt of specific stations. Where conflicts occurred, black and white Xerox and in some cases colour Xerox copies were made. Provision was made for teachers to indicate subjects and methods that they would be likely to use if developed into a station format. Some of these suggestions were used towards the end of the study. An example of this is the "Medieval Unit." A record was kept of how many times each station was borrowed.

Secondly, a system of packaging and delivering the station material was organized. Extra resource material to accompany some of the stations was collected and packaged with the station material. Some examples of stations for which such extra resource material was supplied were "Centering On The Sun" and "Make A Monster."

Thirdly, limited plans were made to offer the author's assistance once stations were being used. At all times, teachers were made aware that assistance could be available should it be required. Such assistance was planned to be offered on four levels. First, provision was made for telephone conversations with participating teachers to clarify instructions, terms, and expectations, and also to suggest possible teacher introductions.

Secondly, it was planned for some stations to include directional notes for the teacher. These were often casually written, but some were formalized. Card "a" of "Snow Colours" contains an example of formal directions.

Thirdly, the opportunity for a "dry run" was made possible. Upon teacher request, and at a non-instructional time, teachers could receive assistance while going through the station activity step-by-step.

Fourthly, provision was made for opportunities for first-hand in-class help should teachers be reluctant to begin a station or find difficulties once the work was initiated.

Plans were also made to view the stations in use whenever possible. At this time it was envisioned that informal data could be collected regarding the ways in which the stations were used by both teachers and students. Similarly, plans were made for viewing student results, and, where possible, recording student results on photographic slides. It was hoped that this process would supply information that could be used in conjunction with information about how each station was used. It was thought that correlations might be formed between particular station design strategies, the frequency of station use, and the quality of student products.

The last phase of planning involved the formulation of a questionnaire for completion by teachers who had used the stations in the last phase of the study. It was further planned that the questionnaire be developed and circulated by a neutral party in order to encourage teachers to be as forthright and candid as possible. It was intended that such an instrument would yeild much information about the value of and feelings about the art stations from the teachers' points of view.

PART III

THE DEVELOPMENT OF ART STATIONS

A. How learning stations can assist instruction within a general unit plan:

Some instructional problems resulting from student differences in:	Stations can provide for:
1. workspeed	1. flexible timing
2. interest	2. student choice
3. ability, readiness	3. levels of difficulty
4. background experience and knowledge	

B. Possible art station functions in an art unit plan to provide:

1. diagnostic information
2. assistance in idea searching and refining stages
3. alternative unit developments
4. alternative student projects/activities
5. enrichment
6. relationships for integrated studies

DIAGRAM I - SCOPE CONSIDERATIONS

<table>
<tr><td colspan="2">Art learning stations might be designed to assist instruction in the major instructional domains of art education.</td></tr>
<tr><td>COGNITIVE DOMAIN
vocabulary development
relationships to cultural heritage
artists and their work
visual elements and principles of design</td><td>AFFECTIVE DOMAIN
criticism and discussion
-own work
- work of peers
- work of accomplished adults historical, contemporary local, international</td></tr>
<tr><td>EXPRESSIVE DOMAIN
personal response
idea - getting
image development
image refinement</td><td>PHYSICAL DOMAIN
skill in manipulation and proper, safe use of
- tools
- methods, processes
- equipment</td></tr>
</table>

DIAGRAM II - CONTENT CONSIDERATIONS

Art Learning Station Format Options

Direction Cards
- can be
  - -sequenced
  - -equal option or unsequenced
  - -one card only
- can include job cards

Language
- should
  - -be clear and simple, diagrammatic where needed
  - -be underlined to indicate
    - materials
    - vocabulary
    - student actions
  - -quickly indicate learning objectives and student activities
  - -provide checkpoints for evaluation and discussion

Resources to accompany stations
- can be in the form of
  - -visuals: slides, pictures, films, filmstrips
  - -examples
  - -diagrams
  - -books
  - -tapes
- can be essential or optional to the station

Appearance
- should be
  - -inviting and encouraging
  - -short and concise, not overwhelming
  - -abbreviated
    - clean up and storage taken for granted
  - -durable

DIAGRAM III - CONSTRUCTION CONSIDERATIONS

PART IV

DISCUSSION OF FINDINGS

The purpose of this study has been to explore the feasibility of using art stations and to explore strategies for their design. To these ends, a range of materials for art learning stations were produced according to specific criteria and piloted in a certain time frame. Information was gathered and some relationships were formed which have led to some tentative conclusions. These will be discussed in chronological order.

The findings regarding the general feasibility of the station approach can be grouped according to those which seem to indicate positive results and those which seem to be negative. The guidelines which were formed will be discussed in conjunction with the findings.

Findings that would indicate that learning stations have some difinite advantages can be grouped in eight main categories.

The first of these concerns general classroom atmosphere and is possibly not a true advantage; it is more a neutral finding. In both the classrooms in which the initial stations were piloted, the use of an art station approach did not seem to upset established routines in such areas as discipline and control. Students coped with a variety of methods and materials which have the potential of being "messy." Students demonstrated an understanding that their work was to be carried out independent of teacher-direction and that they could interact with one another. Classroom orderliness was not significantly upset in either classroom when art stations were being used.

A second general advantage which was noted in the study was that when art stations are used in conjunction with small group work in other subjects, particularly with language arts, a certain message was imparted by way of the organizational set-up. Visual expression was balanced with verbal expression and art work seemed to be accepted as a natural every-day phenomenon. Admittedly, art stations cannot claim total responsibility for this acceptance, but in the situations cited, they certainly contributed.

From this second general observation, a deliberate attempt to choose themes for stations which would have high relevance for integrated studies in other curricular areas was made. It was decided to investigate seasonal, science, and social studies topics as wall as those pertinent to language arts to find possible themes for art stations. It was also decided to design components of stations which would elicit investigations in social studies and language arts. Step 5 of "Make A Monster," is an example of the latter.

A third general advantage of an art station approach concerns the supplying of materials, tools, and equipment. This particular aspect of instruction in art can be a real problem expecially when it is the policy of a school that such instruction take place in a regular classroom. When there is not enough of a commodity to go around a class, the process of sharing, rationing, and portioning can be time-consuming and disruptive. It stands to reason that every classroom in such a school cannot be supplied with class sets of some of the more specialized tools and equipment, nor can individual classes be completely supplied with a wide range of specialized materials. It is often the case that when a school is partially equipped with these items no particular control is exercised over their location, maintenance, and availability.

It was observed that when an art station approach is used, fewer supplies and equipment were needed. For stations with which all students in a class were expected to work, a closer estimate could be made of materials needed and it was an advantage that not all materials had to be supplied at once. For stations which only a small group of students were expected to complete, fewer materials were needed. Small sets of tools such as X-acto knives, bottles of india ink, brayers, brushes, and scissors were usually easy to secure. If it was decided that tools and/or equipment would need to be specially pruchased, the expense incurred was not as great as it might have been if whole class commodeties had been purchased.

It is understood that the use of a station device is not the only classroom management strategy which can lay claim to helping overcome the lack of class sets of materials, tools, and/or equipment. It was observed, however, that when a station was used, students often arranged to share and distribute items amongst themselves in a way that was not disruptive. It was therefore decided that more stations with activities which require specialized materials, tools, and equipment might be produced.

A fourth generally positive aspect regarding the use of an art station approach was observed. Group art projects such as the activities for "Mystery Mural" and "Where Did That Hamster Go?" were attempted. In "Mystery Mural" a large group of students completed a sectional mural in small group work stages. In "Where Did That Hamster Go?" much more group interaction was required. The small station group of fourth grade students worked together to complete a construction. It was noted during this time that a station approach can facilitate at least two types of group projects. It was therefore decided that perhaps more station activities which require group work might be designed.

The fifth observation which seems to indicate a possible value for the station approach is closely related to the fourth observation. It was noted that students working with the art stations rather spontaneously discussed their work and commented on their directions. This observation resulted in further ideas for art station development. Activities were planned which attempted to encourage group interaction. Directions in some of the later art stations instruct students to discuss, to choose a partner, and to brainstorm ideas.

A sixth point which seemed to suggest that art stations had certain advantages concerns observations of what might be called "student learning styles." In any small group situation it would seem that there is great opportunity to observe individual students' approaches to learning. In some subjects, work groups are formed on the basis of learning styles. For instance, students who demonstrate similar degrees of self-motivation, independence, and/or concentration are often grouped together or deliberatley dispersed whichever best suits classroom management.

It was noticed that while an art station was underway, there was an opportunity to observe the learning style behaviors of individuals particularly with regard to their approaches to problem-solving. Differences amongst students in leadership ability, degrees of independence, and work attack were noted. Teachers occasionally commented that the learning style behavior of specific students differed during art station work to that demonstrated during work in small groups in other subjects and that these differences were judged as improvements. An art station device seemed to provide yet another way by which a contribution to knowledge about the learning styles of individual students could be made.

A seventh observation made at this time concerns only a few students, but is considered important enough to be mentioned, however. There were a few students involved in the work with art stations who possessed higher levels of English language comprehension when reading for understanding and direction than they did for listening. The students identified in this category were English as a Second Language students who were recent immigrants but who had learned some English in their countries of origin. When art stations were designed with written directional charts, these particular students seemed to have benefitted.

An eighth and final observation was interpreted as an advantage. When all students in a class did not work with a particular art station and/or when stations involved a degree of student choice, it became necessary to evaluate results on an individual level. As individual evaluation is usually very necessary in art, it was thought a contrubution to complement this situation might be made through the variety of student outcomes possible in an art station approach. Furthermore, as there is evidence to suggest that evaluation of art often occurs on the basis of objectives that are not unique to art,[25] it was also thought that art stations might be designed so that the directions indicated stages through which a student could work to gain some understanding of a stated art concept. It was also decided that steps which would help students to reflect upon their work in a critical way could be an integral part of station directions both at crucial points during their work and at the completion of their work. These were used in all stations designed in the second phase of the study.

During the study certain observations were made that would indicate some negative features of an art station approach. These can be grouped in six main categories.

The first of the disadvantages concerns the way in which students followed directions. Students often tended to follow directions in what can be described as a "recipe manner." There was fear that the work might have been viewed more as a direction-following game than as an art activity. An emphasis was placed on the following of each directional step and the purpose and outcome of activities seemed lost.

Four strategies were explored at this time in an effort to overcome this situation. First, an effort was made to dispell such an interpretation during the teacher introduction. Secondly, a layout of directional charts was adopted in which students were presented with statements regarding what they might expect to learn and do by following the directions. Thirdly, phrases such as, "you might like/want to ...," were used to preface some instructions with the hope of breaking the step routine of directions. Fourthly, two stations were designed which attempted to take advantage of this finding. In "Mystery Mural," the outcome is unknown to students. Students are directed to simply follow instructions, step by step. In another, a crossword puzzle approach was adapted to take advantage of the "game" aspect of art stations.

A second negative feature which was observed during the first phase of the study was closely linked with the first observation and in many instances may be a result of it. Art work resulting from activity with a station was in many cases very similar. The nature of this similarity was not only that products looked the same, but also that the results were of a mediocre standard. In some situations, students needed to be reminded that they were not searching for one solution but rather that many solutions were possible. However, after students became more familiar with the use of the station device there was evidence that some were willing to search for a variety of solutions. Furthermore, there was evidence to suggest that students would change and alter the directions to suit their own personal view of the product.

Another point should be mentioned here which contradicts this second negative finding. Student results from the activity suggested in "Mixing Colour, Make A Colour Wheel" were intended to be quite similar in order to yield comparative information about students' ability to use colour in a specific way. Not only was the station device quite successful at providing this information, the station also served to indicate student levels of brush and paint control.

A third disadvantage to the art stations produced during the first phase of the study was noticed. As stated, the majority of station materials produced involved written directions for students to follow. Reading such directions was difficult if not impossible for students who possessed a low level of reading skills. The directions were also difficult for students in the early primary grades, and most were virtually impossible for kindergarten students.

This disadvantage was partially ammended by the use of certain tactics. First, several stations using only diagrams for direction were designed. It was found, however, that the diagrams needed to be very simple as they too were hard to read. A station was produced using diagrams to introduce a coil method of basketry. As a station, the activity met with little success at the elementary level. The reason for this seemed largely related to the sophisticated diagrams that were necessary to show the methods in stages. This particular station was excluded from further piloting because of this inherent difficulty.

Another method used to help overcome the need to read for direction is evidenced by wordless stations. A series of charts were made to instruct students in various methods of making cut paper valentines. No words were used, but the diagrams were presented in the manner of a mathematical equation. The student results from this station have been judged as quite successful.

Yet another way in which reading for directions could be partially assisted was through an extended teacher introduction. This required the teacher taking time to go through the critical steps of the station more or less reading the directions to the students. This seemed to be quite successful in solving this problem, but this strategy can come dangerously close to defeating the purpose of a station device. It was also observed that students working with station materials who were good readers would help and encourage others to read.

Another finding has been categorized as a weakness of a station approach, and to some degree the findings were expected. Throughout the study an effort was made to select station activities which seemed appropriate for students to complete on their own. As mentioned, the activities were usually quite short, precise, and easily explained with words and/or diagrams. Some of the activities which were selected, however, proved to be inappropriate to the situations in which they were piloted. Stations were designed to include activities such as simple gesture drawing and basic mass drawing. It was found that these activities were not successful as station activities because they rely too heavily on what might be called a "magic of the moment." In other words, they require constant and direct supervision by a teacher to assist students in recognizing aspects such as the success of minimal marks, the use of specific points of view, and the value of accidental results. Opportunities to cover such aspects are generally lost if the activities are presented in a station format. The stations which were based on these sorts of activities were excluded from the study.

A fifth point which may be viewed as a weakness of the station approach concerns those stations which were not intended for use by a whole class. A rather involved system was required for keeping records of experiences and understandings which individuals had attained via the station approach. This was necessary for the planning of a class art lesson in order to avoid repetition for some students. A suitable checklist model that might easily be adapted in an individual card file manner for this purpose has been implemented by The Halton Board of Education.[26] Another suitable list of headings for such cards can be found in the planning notes suggested by Laura Chapman.[27] Evaluative notes could easily be incorporated into both these models.

The sixth and last major weakness to the use of the art station approach involves the time needed to develop suitable materials. Obviously, the creation of instructional materials for art stations takes much teacher time. As with the development of teacher-made materials in other subject areas, art stations are best developed individually to suit specific units which are likely to be repeated by the teacher at another time. Sharing materials with colleagues and carefully storing materials helps reduce preparation time.

Some station cards were specifically designed to be used with several stations or to serve several units. This flexibility can be seen in Card 1 of "How The World Began," and in Cards 1 and 2 of "A Colour Of His Own." These had the advantage that they were not specifically related to the final cards in each station and they could be re-used in a different context. Card 1 of "How The World Began," for example, could be used whenever an assortment of rubbings was desired. It need not necessarily be followed by Card 2. This strategy helped save some preparation time.

A questionnaire was designed and distributed by a third person who had knowledge of the art stations and the study but was not involved in using the art stations. The questionnaire was distrubuted to twenty-six teachers all of whom were known to have attended introductory workshops and to have used at least one of the stations. A copy of the questionnaire and a tabulation of responses has been appended in Appendix B herein.

The results of the questionnaire must be viewed in light of the fact that the questionnaire instrument was not as delicate as it might have been. In a sense, it was very successful in that it raised many more questions and was generally very positive. The findings of the questionnaire will be presented and each noteworthy finding will be discussed in relation to observational findings.

The first item to which teachers were to respond in the questionnaire concerns the manner in which the station materials were used. The question was formed as an attempt to identify whether the materials were used for small group instruction in a station approach, or if the materials were used largely as plans for teacher-directed instruction.

It was discovered that the way in which this question was posed led to some confusion. Some teachers interpreted the question to ask whether just one group within a class worked with a station or if many small groups, totalling the whole of a class, took a turn at working with the station. Other teachers interpreted the question to ask whether the stations were used as such or if they were used as plans for teacher-directed lessons.

Even had this question been more specifically worded, on the strength of observations made it was felt that the one-in-three ratio of actual station use would be about the same as indicated in the results of the questionnaire. There are two main comments which should be made regarding this.

The first comment concerns the methods of classroom management which were in evidence by teachers who used the stations. Not all the teachers who took part in using the stations were accustomed to using a station device to assist instruction in any subject. Others who used a station approach did not choose to use the art stations in the manner to which they were designed. As a consequence, it was observed that the stations were often displayed and used as "public" lesson plans.

The second comment relevant to the first item of the questionnaire concerns sound pedagogical practice. Perhaps it is good policy for any new instructional method, material, or device to be initiated under the full and constant direction of a teacher. Possibly, if the study had been longer, and if teachers had borrowed the same materials a second and third time, more use of the materials in a station manner may have resulted. The responses to question five of the questionnaire substantiate this notion.

Question eight of the questionnaire is noteworthy. The tally indicated that two-thirds of the materials were used for instruction in grades four, five, six, and seven, with most use in the upper intermediate grades. With the exception of "Medieval Unit," which is highly pertinent to grade seven, it was hoped that the stations would be mainly used in grades three, four, and five. It was thought that these are the grades in which a station device involving written directional cards would most likely be used. This may indicate that the themes and methods were not as appropriate as had been hoped or simply that not enough teachers registering classes in these grades volunteered to use the materials.

It was felt that the comments added to the questionnaire supplied important information. For purposes of discussion, these have been grouped into those which relate to teacher use and those which relate to student response. Observations have been added to the comments where relevant.

Comments regarding teacher use of the art stations which occurred frequently on the questionnaire related to a particular aspect of the station content. Teachers volunteered remarks concerning the potential which the themes of some art stations had to facilitate integrated studies with subjects such as language arts, science, and social studies. Responses to the second part of questionnaire item 5 seem to substantiate these comments.

It was observed that integration took place in several ways. Art stations based on image themes relevant to social studies such as "Medieval Unit" were offered to students as an option along with other social studies activities during social studies instructional time. The assumption was that the art activity ranked in value with the other options as ways of expressing feelings about social studies topics.

Sometimes an art station activity was used to initiate activities in other areas. An extension for "A Colour Of His Own" was observed in which primary students were instructed to write a composition about their chameleons. Many stations were observed being used in an integrated fashion with language arts units. On another occasion "Where Did That Hamster Go?" was observed in use as part of a primary unit on 'communities' as a theme.

The use of the art stations for integrated studies seemed to be a result of a combination of two factors. First, the thematic contents of some of the stations were found to be appropriate for uniting subjects. Secondly, the clear and simple construction of directions which was necessary for the art stations was appropriate for use by teachers who chose to use an integrated approach. The art stations assisted these teachers in planning.

In conjunction with this finding it was observed that teachers requested to borrow station materials based upon image themes. Particular methods, materials, features, or scope aspects were not main criteria for selection.

A few of the comments and several observations, however, support certain features of station construction. Closely related to questionnaire responses concerning integration were comments regarding resources. Teachers indicated appreciation for resource material which accompanied some of the stations. Also, some teachers indicated that they added extra resource material of their own to complement station presentations. from both questionnaire comments and observation there was evidence to suggest that in some cases the construction features of the stations were used as models from which teachers were able to produce their own stations.

A second construction feature voluntarily mentioned on the questionnaire concerns the format of equal option direction cards. The fact that teachers could elect to present all cards in a set or limit the number of cards was appreciated. This flexibility in presentation could overcome problems with the availability of materials. Card 4 in "Snow Colours," for example, was simply omitted in one situation when a supply of wool was not available. This format also proved useful in that certain cards could be omitted if they proved repetitious for students or if they suggested a process which a teacher didn't wish to use in a station situation. It was observed that this type of station construction was advantageous as it could provide for station growth. Because of the open-ended nature of construction, teachers could add more direction cards to the station whenever time and new ideas were available.

Many of the comments regarding teacher-use of the art stations related to the level of structure necessary for this device. Contrary to expectations, most remarks offered in this area indicate welcome for the structured activities and presentations for skills of image development, materials use, and appreciation.

Only one comment was directly concerned with the scope of the art stations. A fear was expressed that some of the art stations might be misused as whole art units or even whole art programmes. From all observations, however, it appeared that teachers used the stations to aid and assist existing art programmes where it was believed that a station device would improve the learning situation. The responses to questionnaire item 5 seem to support the observations.

Comments concerning student response which appeared most frequently on the questionnaire reflect the importance of the teacher's role in the use of the art stations. Findings indicated that not only is the teacher introduction critical to the operation of learning stations, but keeping a check on the progress of students working with a station and teaching a summary stage were also of critical importance.

For the book stations, it was observed that most teachers read the books to the students and framed remarks which generated interest in the illustrations. The main steps of these stations were also reinforced before students proceeded on their own.

When it was the intent that all students should work with a station, some teachers found that one general introduction to the station worked well. The students seemed to be able to "store" their motivation and enthusiasm until it was their turn to work with the station. This seemed to be the case regardless of whether all students were given a turn at the station within one day or if the time span was several days.

It was also found that when teacher introductions became very lengthy to the extent of previewing an entire activity, the stations could be used to support the activity. At these times, the stations served as a reminder of the procedures outlined by the teacher. In these instances, the stations were particularly useful in supplying information to students who had been absent during the teacher's outline.

Another use of art stations occurred which is related to attendance problems. In several cases it was observed that work with the art stations operated smoothly at times when a substitute teacher was required. That students had an ongoing activity which was clearly explained and well-structured seemed to be appreciated by all concerned.

There seemed to be a relationship between some construction features of the art stations and some of the reported and observed student responses. It was observed that when directional steps were arrayed on many charts the directions seemed to be easier for students to follow, compared to presentations which appeared on one chart. "A Colour Of His Own" seemed to have too many directions on one card. One teacher was observed to have redesigned this station using several step charts rather than one.

There seemed to be few strong relationships established between the number of possible outcomes which were incorporated in station procedures and student response. This was seen as favourable, as it was originally thought that the use of examples might influence student results in that students might copy the examples. Related to this, and equally as encouraging, was the observation that there was little evidence to indicate that students had copied each other in arriving at solutions.

Another comment which relates to student response concerns the quality of student products. Student results were viewed as generally successful and it was noted that stations seemed to particularly involve students who had been known to be reluctant to take part in whole class art presentations. Another volunteered comment regarding student response indicated that station format often accommodated and assisted students who had been judged as "non-talented" in art.

Some comments and observations regarding student response indicate potentially negative features of the art stations. That some students became frustrated with the manner in which they were expected to follow directions was volunteered as a negative finding. Other teachers, however, viewed similar situations as good for requiring students to persevere using common sense and self-reliance.

Any judgement of the value of students having to follow directions of their own seems to hinge on the amount of positive student response in this particular area. As with all teacher-learner situations, once students, methods of instruction, and activities are well-known to the teacher, it remains for the best possible combinations to be found. The station device is but one tool by which instruction can be offered. It was never intended that stations would be suitable to provide instruction for all students.

Suffice it to say, students who became so frustrated with the station approach that art learning was not particularly facilitated, or was even prevented, should not be subjected to instruction via a station format. In other instances, perhaps more practice in using art stations might result in an improvement in learning by station use.

In summary, certain general conclusions have been formed which result from the various phases of this study. It would seem that an art station approach can be a viable instructional alternative which can benefit classroom management, curriculum, and instruction. Furthermore, this study has served to indicate some of the conditions under which such benefits can be realized.

Art stations can be designed to assist teachers in coping with many types of student differences. Through the use of different types of art stations, choices can be offered to students in several aspects of unit programming such as theme development, use of materials, and methods employed. It was also indicated that with student familiarity in the use of a station approach, successful results diverse in quality and nature could be acheived. In a general classroom situation, flexible timing of teacher-direction and student work speed can be accommodated by the use of art stations, particularly in the idea-searching and image-development stages.

An important function of art stations was realized when they were found to be used in an integrated manner with studies in other curricular areas. The visual expression aspect of most stations became important to both teachers and students when the stations were used as alternative ways in which students could relate social studies, science, and language arts topics. Particularly well-developed images and careful work habits were particularly noted in student results of "Medieval Unit." Because of the content design aspects of the stations, it was felt that art growth was encouraged in these instances. When used as components of integrated studies, it was concluded that the art station activities were not subserviant to studies in other subjects. The knowledge and thematic interests generated by other studies assisted the expressive image development procedures which the art station activities required.

Having determined some basic information about some of the types of art stations that are possible and about some of their uses, it was felt that further study in certain areas is warranted.

More time could be spent in determining the success of the station activities in terms of their use as station devices. Such an investigation would need to be carefully controlled as it has been found in this study that art station use was not an absolute phenomena: use can occur by degrees.

During the study there was no provision for the accurate recording of the degrees to which the station devices operated on their own as opposed to the amount of teacher intervention that was deemed necessary each time materials were used. Likewise, no record was kept of the length of teacher introduction nor was there a cut-off point in station directions after which students were to work on their own. This was left to teacher discretion.

To keep a closer record, perhaps fewer stations could be used a greater number of times. It would facilitate the study greatly if art station materials were introduced in classrooms where students and teachers were already quite familiar with the independent nature of station operation due to experience with station devices in other subjects.

A further study might involve a much closer account of strategies for implementing art stations. The development of specific guidelines for such a procedure seems possible on the strength of findings of this study. Perhaps one activity might be developed in several different ways. This would yield more definitive information regarding the value of examples, diagrams, step charts, equal-option charts, and the inclusion of resource material should these be piloted widely and under close observation. Careful records of student responses during their work with the stations and their resulting products would need to be stored and categorized in retrievable fashion.

The construction of stations might be improved if certain design features were adapted. For example, formal notes to teachers using the materials might be included with each station to communicate pertinent information regarding the use of the stations. It is felt that the scope possibilities of individual stations is in need of particular clarification. Such notes might state possible lessons which would both preceed and follow specific station activities.

Another construction feature of future station might be the incorporation of a cross-coding system for art station collections. Cross-referencing stations under various headings would be a great asset in implementing stations. Broad headings might reflect the physical, expressive, affective, and cognitive domains of art instructional objectives. Sub-headings to supply specific information regarding activities might also prove very useful as would a theme index and an indication of the scope span of stations.

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APPENDIX A

COPIES OF SOME OF THE ART STATIONS

ALPHEBETICAL INDEX TO COPIES OF SOME OF THE ART STATIONS *

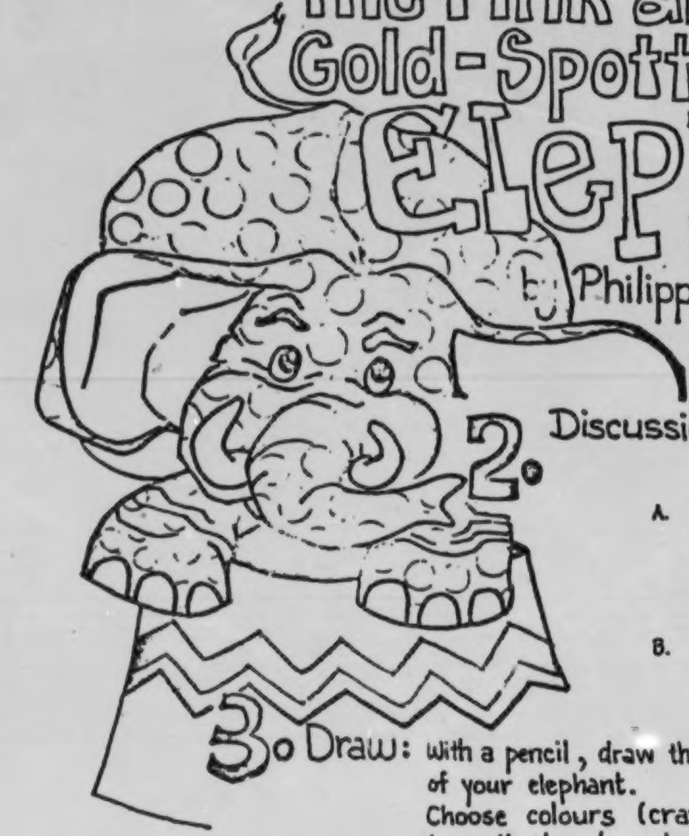
1. Arabella
2. Acorns and Stew
3. Centering on the Sun
4. Circus
5. Colour of His Own, A
6. Day of Autumn, A
7. Design A Poster for Canada's Birthday
8. Dream of Dinosaurs
9. Everyone Knows What a Dragaon Looks Like
10. Grouchy Ladybug, The
11. How the World Began
12. Maggie Scraggle
13. Make a Monster
14. Medieval Unit
15. Mystery Mural
16. Popcorn
17. Scarecrow Clock, The
18. Snow Colours
19. Snowy Day, The
20. Super Sun Glasses
21. Where Did That Hamster Go?
22. Where the Wild Things Are

* Copy size has been reduced from twelve inches by eighteen inches or larger.

Station One

1. Read: Arabella, The Pink and Gold-Spotted Elephant...

by Philippe & Réjane Fix



2. Discussion: "What do you know about the shape of an elephant?"

   A. Think of different ways to look at an elephant. eg. from the front... from the side... from the back...

   B. Think about the character of your elephant that you are going to draw. Describe it in words.

3. Draw: With a pencil, draw the outline of your elephant.
   Choose colours (crayons, pastels, or felt pens) to suit the character of your elephant.

4. Make a Pattern: (using colours)
   Make a pattern that repeats.
   The pattern should suit the shape and character of your elephant.
   Fill in most areas with colour.

5. Cut out your elephant:
   Cut out your elephant and glue it on to grey "elephant paper".

6. Name your elephant:
   The elephant's name should describe its character and pattern.

*MAKE A DISPLAY OF THE CLASS' ELEPHANTS "PATTERNED ELEPHANTS ON PARADE"

(Book Station)

Station Two

Acorns and Stew

by Ruth Orbach

1. Read the story...

2. Discuss:

A. What things did Leonore prepare to help the ducks through the winter?
B. What do you do to prepare for winter?
C. What does your Mom and Dad do to prepare for winter?
D. How do "Animals" prepare for winter?

3. Write a story... about an animal getting ready for winter and some of the problems it might have.

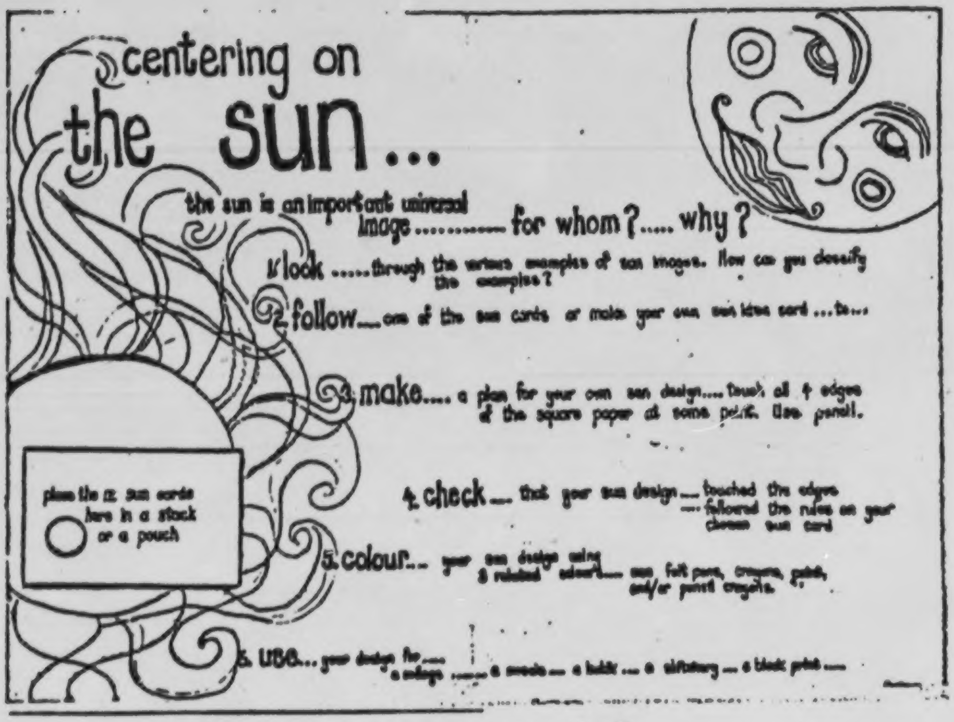
* MAKE A ROUGH COPY ... THEN A GOOD COPY...

4. Draw pictures to illustrate your story.
Use a black felt pen to draw your pictures.
Use food colouring or felt pens to colour special areas ... leave the rest black & white.

5. Make a special cover and staple your book together.

Share your book with a friend...

(Book Station)



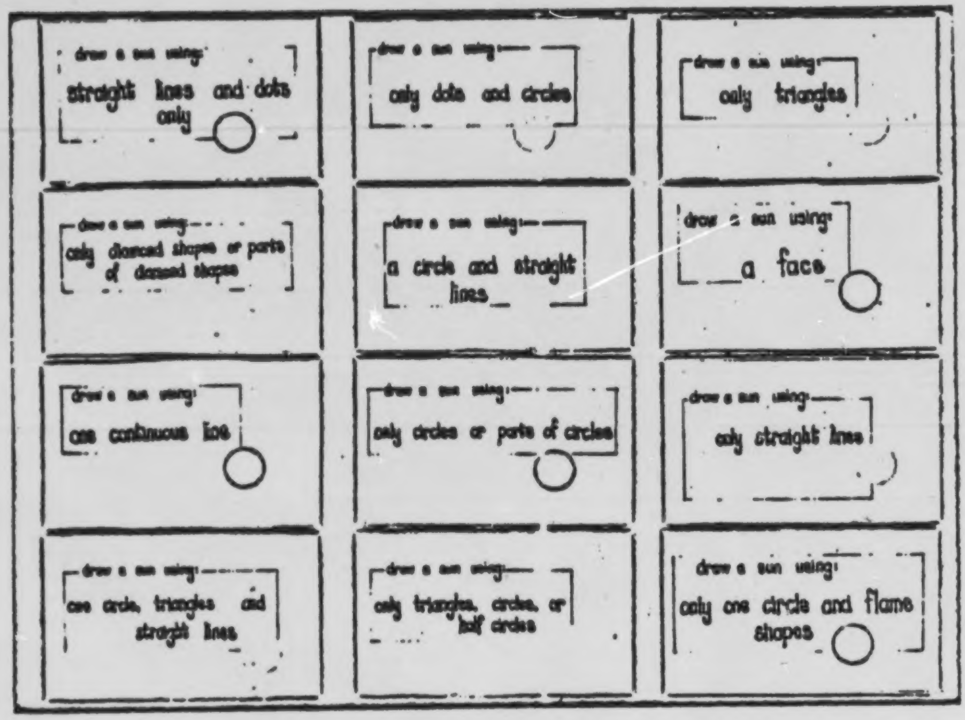
centering on the sun...

the sun is an important universal image .... for whom? ..... why?

1. look ..... through the various examples of sun images. How can you classify the examples?
2. follow ... one of the sun cards or make your own sun idea card ... to...
3. make.... a plan for your own sun design.... touch all 4 edges of the square paper at some point. Use pencil.
4. check ... that your sun design ... touched the edges ... followed the rules on your chosen sun card
5. colour... your sun design using 3 related colours.... use felt pens, crayons, paint, and/or pencil crayons.
6. use... your design for ... a collage ... a mosaic ... a batik ... a stitchery ... a block print ...

place the 12 sun cards here in a stack or a pouch ○

Station Three, "Centering On The Sun"



draw a sun using:
straight lines and dots only

draw a sun using:
only dots and circles

draw a sun using:
only triangles

draw a sun using:
only diamond shapes or parts of diamond shapes

draw a sun using:
a circle and straight lines

draw a sun using:
a face

draw a sun using:
one continuous line

draw a sun using:
only circles or parts of circles

draw a sun using:
only straight lines

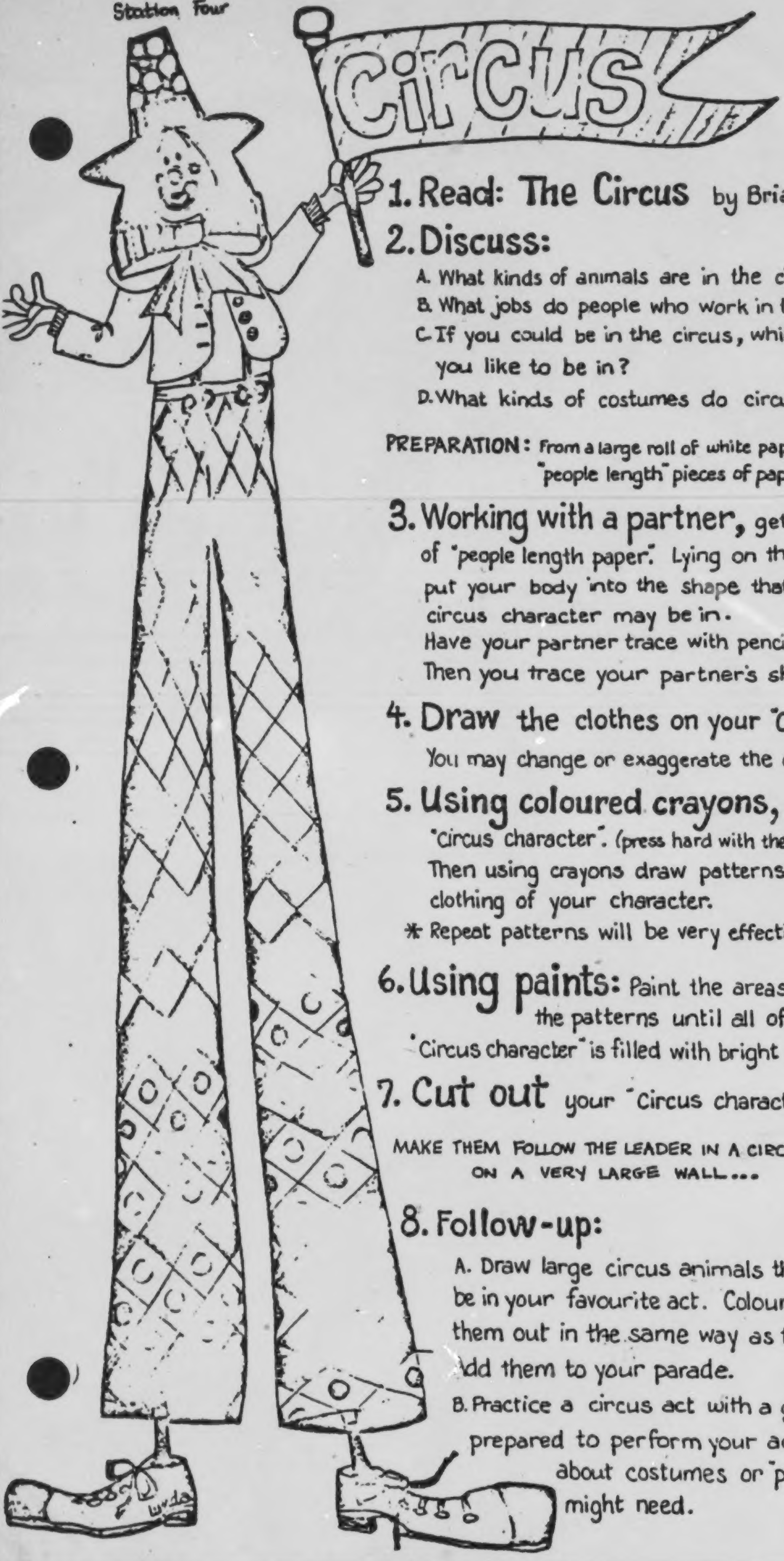
draw a sun using:
one circle, triangles and straight lines

draw a sun using:
only triangles, circles, or half circles

draw a sun using:
only one circle and flame shapes

Station Three, " Centering on the Sun," (job cards)

Station Four



1. Read: The Circus by Brian Wildsmith...

2. Discuss:

A. What kinds of animals are in the circus?
B. What jobs do people who work in the circus have?
C. If you could be in the circus, which act would you like to be in?
D. What kinds of costumes do circus people wear?

PREPARATION: From a large roll of white paper cut "people length" pieces of paper.

3. Working with a partner, get a sheet of "people length paper." Lying on the paper, put your body into the shape that your circus character may be in. Have your partner trace with pencil around you. Then you trace your partner's shape.

4. Draw the clothes on your "Circus Characters." You may change or exaggerate the outside line.

5. Using coloured crayons, outline your "circus character". (press hard with the crayons) Then using crayons draw patterns to suit the clothing of your character.

* Repeat patterns will be very effective!

6. Using paints: Paint the areas between the patterns until all of your "Circus character" is filled with bright circus colours.

7. Cut out your "Circus character.

MAKE THEM FOLLOW THE LEADER IN A CIRCUS PARADE ON A VERY LARGE WALL...

8. Follow-up:

A. Draw large circus animals that might be in your favourite act. Colour, paint & cut them out in the same way as the "characters." Add them to your parade.

B. Practice a circus act with a group and be prepared to perform your act.... think about costumes or "props" you might need.

(Book Station)

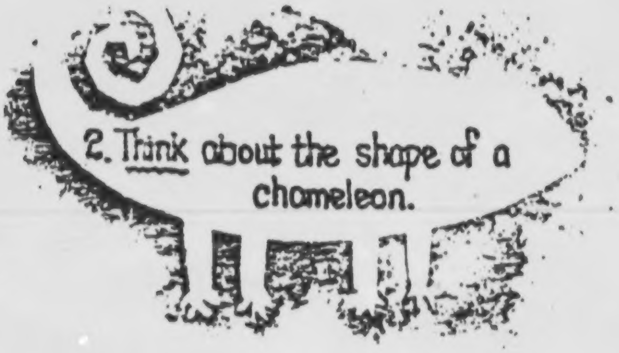
Station Five

A colour of his own.

(Book Station)

⇨ Most animals have their own particular colour...but... chameleons have none of their own: they change colour wherever they go. Stencil printing can show this.

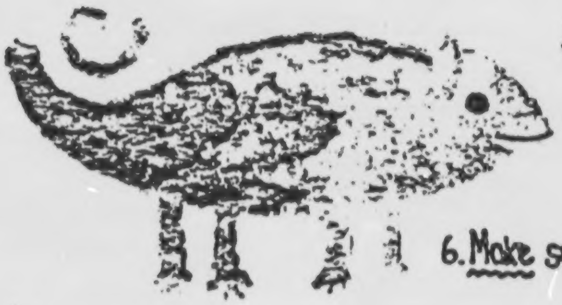
1. Read the book "A Colour of His Own" by Leo lionni; look at the various chameleon colou



2. Think about the shape of a chameleon.

3. With pencil on manilla tag, outline the shape of a chameleon. Work right in the middle of the tag well away from edges

4. Check your chameleon outline and when you are happy with it cut it out along the line you've drawn. To begin cutting don't cut in from an edge - puncture in on your outline.



5. When you have a hole in your tag that is chamel shaped,... Print through the hole onto cartridge paper with ink or paint and a sponge. This is calle stencil printing. The tag is called a stencil.

6. Make several clear stencil prints using a variety of colours

7. Allow your stencil to dry and turn it over to print reverse images.

8. Print several chameleons in both directions on one piece of paper. *You may wish to work with a partner or group to make a large chameleon page with your stencils.*

9. Choose your best print and write to explain the colour of your print. *With a fine dark felt pen you might want to add eyes...*

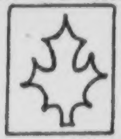
10. *Find out more about chameleons.*

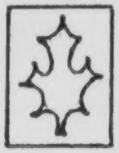
11. Display your best chameleon prints with research material on chameleons.

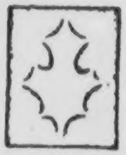
Station Six

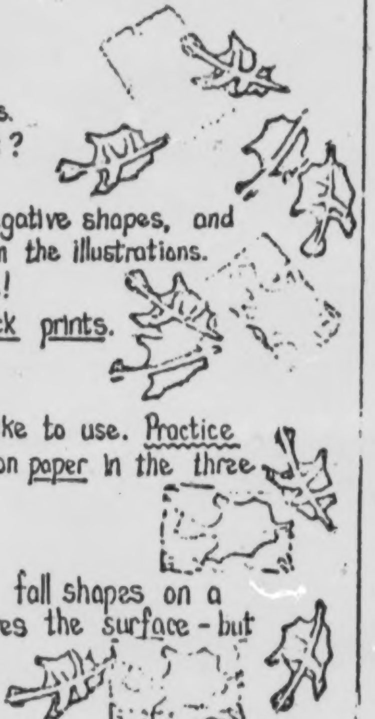
A DAY OF AUTUMN

⇨ Shapes can be made:


by an outline


positively

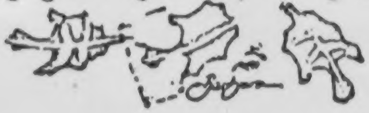

negatively

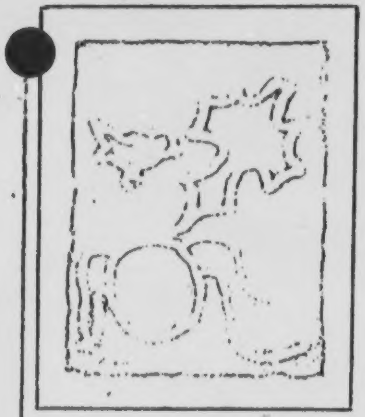


1. Read the story and look at the illustrations.
   What fall shapes did you read about?
   What fall shapes did you see?
2. Find some examples of positive shapes, negative shapes, and outlined shapes in the illustrations.
   Some shapes are within other shapes!
   These shapes have been made with block prints.
3. Think of a few fall shapes that you would like to use. Practice drawing your chosen fall shapes with pencil on paper in the three ways until they are clear.

. With a ballpoint pen outline your chosen fall shapes on a piece of styrofoam. Be sure the pen punctures the surface - but don't push right through.

With a light value fall colour of printers' ink, print several copies of your outlined shapes. Wash and dry your styrofoam, carefully. Set your prints to dry carefully.





6. Then, with your ballpoint pen, convert your outlined shapes on the styrofoam into negative and positive shapes. Outline some background shapes.

7. With a middle-value fall colour, print several copies. Print some of your copies directly and perfectly overtop of the lighter copies. This is called registration.
   Set prints to dry and clean your styrofoam.

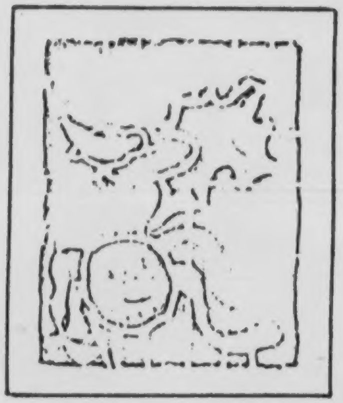
8. Then, with ballpoint pen, convert your previous outlined shapes into positive and negative shapes.
   You may wish to outline more shapes to finish your composition.

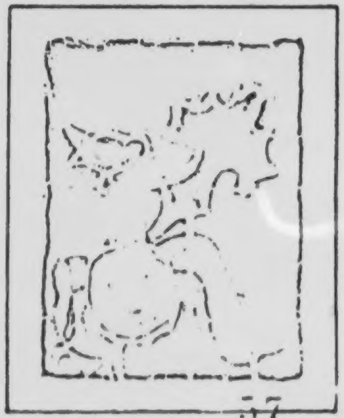
9. Print for the last time with a dark-value fall colour, registering over your previous prints.

10. Look and tell what has happened to your prints with each cutting and printing. You have made a block print!

11. *You may want to find out more about the block printing process.*

12. Choose one clear copy of your final print to contribute to a class fall booklet. Fill alternate pages with fall poems, stories, and thoughts.

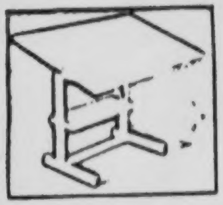




(Book Station)

Station Seven

Design A Poster ... For Canada's Birthday...



A good poster communicates a message quickly, clearly, and forcefully because of a particular combination of letters and images.

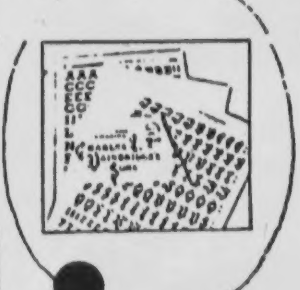
1. On rough paper, brainstorm ideas for a poster by making 3 lists: – things which Canadians enjoy which are particularly worth celebrating
   - symbols which are typically Canadian
   - items which typify birthdays.

2. Select one of the items from each list which you would like to use in designing a poster.

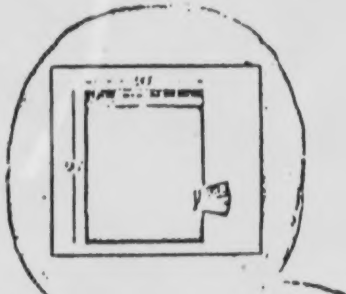
3. With pencil on rough papers, make simplified drawings of your 3 ideas so that each is and clearly recognized. Check for recognition with a friend.

4. With pencil on a rough paper, plan short word possibilities which work well with your drawings to convey a message regarding Canada's birthday.

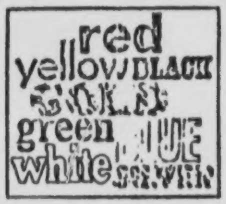
5. Select the wording which you think best fits with your 3 drawings.



6. Search through various lettering styles and select an alphabet which best suits the 3 drawings and the wording you've chosen.



7. With pencil on a poster-sized sheet of white paper, plan the arrangement, position, and sizes of your drawn ideas and written message. Aim for maximum viewer impact. Overlaps might help.



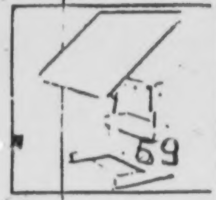
8. When you are pleased with your arrangement, plan suitable attractive colour combinations for your various space divisions – again aim for a clear strong message.

9. Complete your poster using paint, felt pens, ink, cut paper, and/or pastels.

10. Display the completed posters.

11. Look carefully at the posters to identify:
    - which posters attract your attention quickly – why?
    - which space divisions seem strongest – why?
    - clear and simple images – how do they help?
    - lettering styles which are particularly suited to words and images – how?

12. *Find Out More ...*
    - make a collection of good posters and tell why they are good.
    - collect graphic material about Canada's birthday and compare designs to yours.
    - research the work of a poster designer.



✻ This station uses shading, cross-hatching & line to create illusions of texture, pattern, shape, shadows, size differences & perspective.

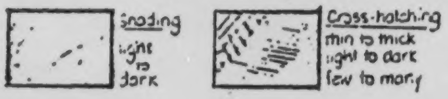
Dream of the DINOSAURS

By Blake Christopher Hodgetts
Pictures by Victoria Hodgetts

1. Read the story... discuss...
   - a) Where does the story take place?
   - b) What happens at intermission?
   - c) How do you think the characters felt in the story?
   - d) Tell about the various dinosaurs... describe them.

2. Look at the illustrations...
   How do the illustrations show these visual aspects?
   Find examples of each... • texture • pattern • tone • shape • shadows • size differences (proportions) • perspective • dark and light

✻ The illustrator has used a pencil to show all of these visual aspects. She creates the illusions by shading from dark to light and using cross-hatching.
Experiment with shading and cross-hatching on a small piece of cartridge paper. →



3. From what you know about dinosaurs, choose one to draw.
   - Ⓐ Using a pencil, sketch in the outside shape of the dinosaur on a piece of cartridge paper. (approx. 30x20 cm)
   - Ⓑ Next, try to show texture, pattern, tone (light & dark) shape, size differences and perspective by shading and cross-hatching with your pencil.
   - Ⓒ Think of where the source of light would be coming from and then add the shadow of your dinosaur.
   - Ⓓ Mount and display the dinosaurs on black or grey paper.
   - Ⓔ Follow-up is as follows...

Look at the display of dinosaurs...
- a) what does the shadow tell you about the size and shape of the dinosaur?
- b) Can you tell where the source of light is in each picture?
- c) Have different pictures emphasised the different visual aspects that we have discussed?
- d) What could you do to improve your drawing if you were making another shaded drawing?

Other related ideas... Write your own "Dream Story".
- Do more research on different types of dinosaurs and find as much information as possible.
- Make a booklet about dinosaurs with "shaded drawings" for illustrations.
- Make a "hollow form" clay dinosaur, showing what you've learned about the form & texture of dinosaurs.

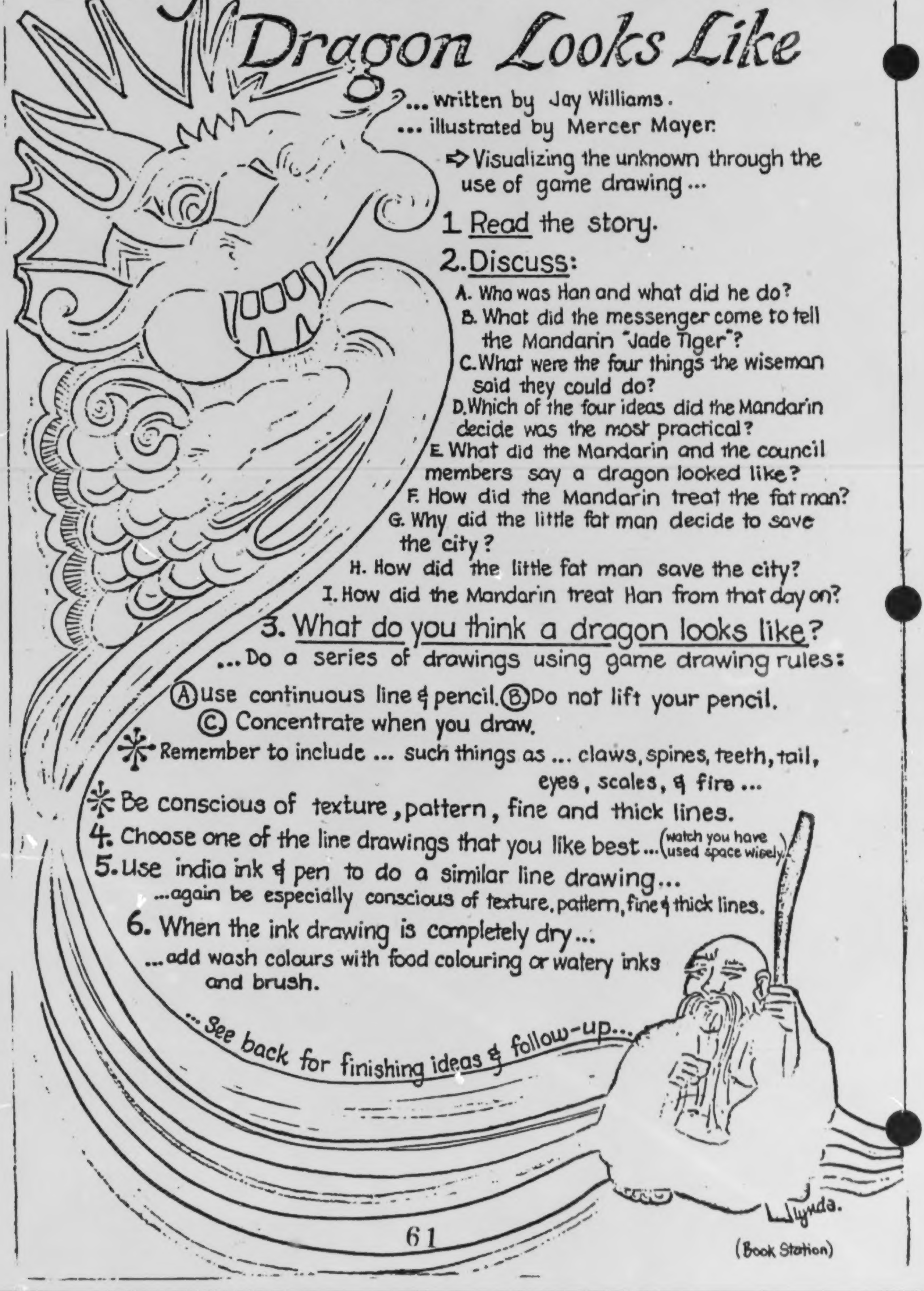
Lynda.

Station Eight

(Book Station)

Station Nine

Everyone Knows What a Dragon Looks Like



... written by Jay Williams.
... illustrated by Mercer Mayer.

⇨ Visualizing the unknown through the use of game drawing ...

1. Read the story.
2. Discuss:
   - A. Who was Han and what did he do?
   - B. What did the messenger come to tell the Mandarin "Jade Tiger"?
   - C. What were the four things the wiseman said they could do?
   - D. Which of the four ideas did the Mandarin decide was the most practical?
   - E. What did the Mandarin and the council members say a dragon looked like?
   - F. How did the Mandarin treat the fat man?
   - G. Why did the little fat man decide to save the city?
   - H. How did the little fat man save the city?
   - I. How did the Mandarin treat Han from that day on?
3. What do you think a dragon looks like?
   ... Do a series of drawings using game drawing rules:
   Ⓐ Use continuous line & pencil. Ⓑ Do not lift your pencil.
   Ⓒ Concentrate when you draw.
   * Remember to include ... such things as ... claws, spines, teeth, tail, eyes, scales, & fire ...
   * Be conscious of texture, pattern, fine and thick lines.
4. Choose one of the line drawings that you like best ... (watch you have used space wisely)
5. Use india ink & pen to do a similar line drawing ...
   ... again be especially conscious of texture, pattern, fine & thick lines.
6. When the ink drawing is completely dry ...
   ... add wash colours with food colouring or watery inks and brush.

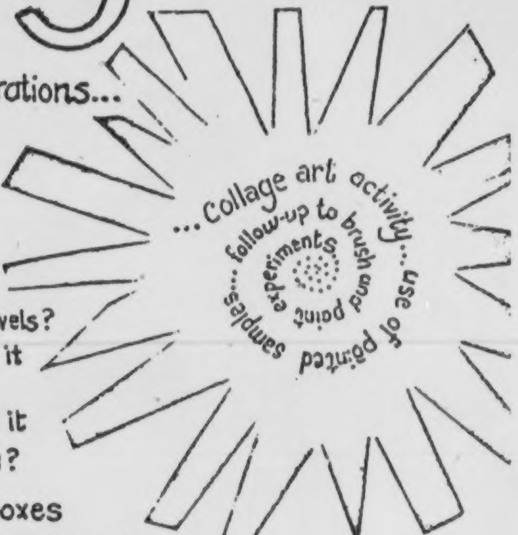
... See back for finishing ideas & follow-up ...

(Book Station)

Station Ten

The Grouchy Ladybug

Eric Carle


...Collage art activity... use of painted samples... follow-up to brush and paint experiments

1. Read the story... Look at the illustrations...

2. Discuss
   - A. What are aphids? Why are they bad?
   - B. How do ladybugs help us?
   - C. How did the two ladybugs get along?
   - D. What did the grouchy ladybug decide to do?
   - E. What creatures did the ladybug meet on its travels?
   - F. What happened to the grouchy ladybug when it reached the whale's tale?
   - G. What happened to the grouchy ladybug when it arrived back to where it had started from?

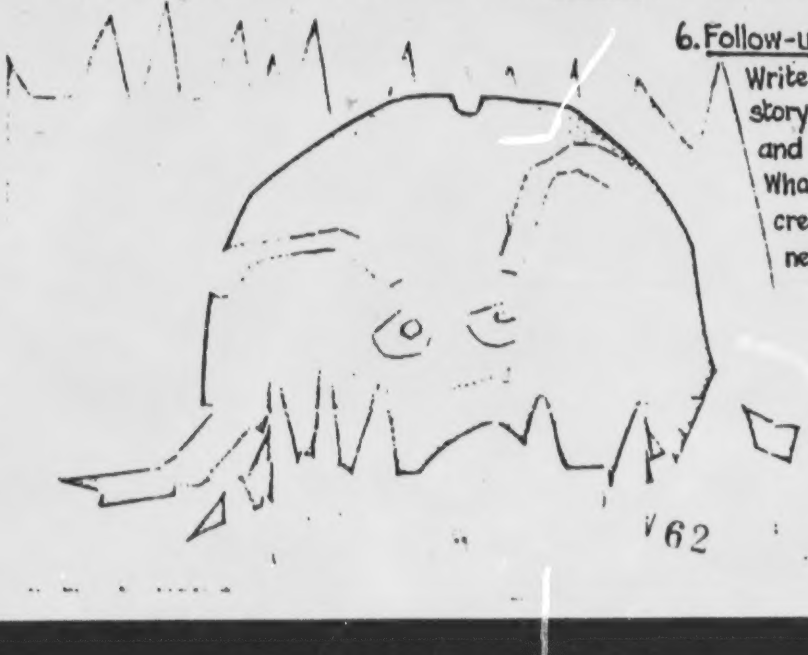
3. Use the painted scraps from our colour boxes to create your own picture of one of the creatures that the "grouchy ladybug" met on its travels.

* Be sure to include some background and the grouchy ladybug in your picture. Organize all your cut pieces before you start gluing.

4. You will need: coloured samples organized in colour boxes
   background paper, scissors, and glue.

5. Glue down the background and large cut shapes first. Then add smaller cut out shapes for details.

* You may also want to add some details with dark coloured felt pens.



6. Follow-up:
   Write another adventure story about the "grouchy" and the "friendly" ladybugs. What animals or other creatures might they meet next? What happens to them?

Lynda.

(Book Station)

Station Eleven
"How The World Began"

HOW THE WORLD BEGAN

⇨ The colours, shapes, textures and patterns of an imaginative prehistoric scene can be shown in a collage mural.

Read the book, "How The World Began" by Carol Barker and look at the colours, shapes, and textures in the illustrations. Tell how these make patterns. Some of the pictures were based on collages of rubbings. You can make a prehistoric scene using this method.

From what you know about prehistoric animals, choose one which you think is interesting. You may wish to research your animal at this point.

Classify your crayon rubbing papers into colour categories
- for plants, flowers, and trees
- the animal you chose to make
- for ground, earth, and rocks
- for sky

On a light grey 12"x18" construction paper background, measure and mark with pencil points on the 12" edges which are 20 cm. from the bottom 18" edge. Mark the bottom edge with a small "X". Your scene ground and sky must meet at the marked points on the 12" edges.

From your sky and ground colour categories, choose suitable textures for sky and ground shap

Cut these to make the shapes of objects for sky and ground shapes. Arrange these on your background paper. Check that the ground ends and the sky begins at the marked points.

When you are pleased with your sky and ground shape arrangements, glue them down.

From your vegetation and animal colour categories, choose suitable textures for plants, flowers, trees, and the animal you chose to make.

Cut these to make the shapes of objects for vegetation and your animal. Arrange these on your ground and sky background. Check that the ground and vegetation ends at the marked points.

When you are pleased with your vegetation and animal arrangements, glue them down.

RUBBINGS

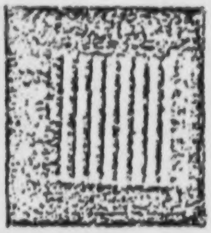
For Use With "How The World Began"

(progression charts)

⇨ Rubbings are a type of printmaking which can make a visual record of surfac

1. Look around you for interesting surface textures.

2. With a variety of crayon colours and many sheets of newsprint make rubbings of interesting surfaces. Cover your sheets of newsprint in random fashion.
   See if some colours and surfaces can be combined in one rubbing.

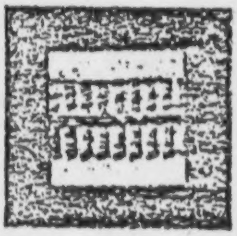


3. Make a small viewfinder by cutting a 5 square cm. hole in a piece of 15 square cm. black construction paper.

4. Use your viewfinder to scan over sections of your rubbings.

5. Discuss which views of your rubbings show:
   - textures which are fine, intricate and delicate.
   - textures which are coarse and bold.
   - shapes which appear in evenly repeated patterns.
   - shapes which appear in random fashion.

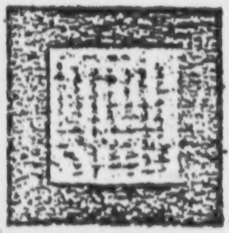
6. Select your most interesting rubbing view and display it using your viewfinder as a frame.

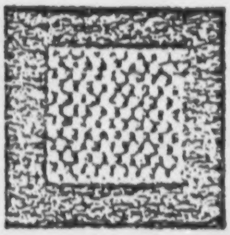


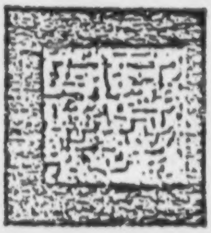
7. Look at the display of interesting rubbing views. Can you guess where each came from?

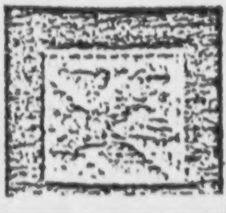
8. Save all your rubbings for recycling.

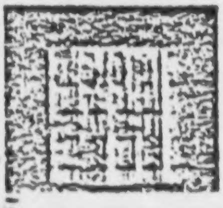
Barbara

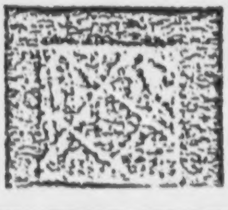


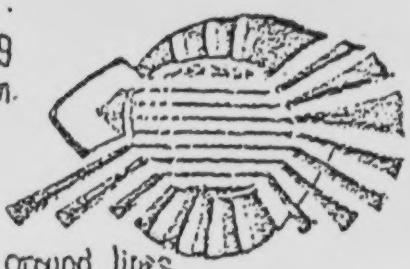












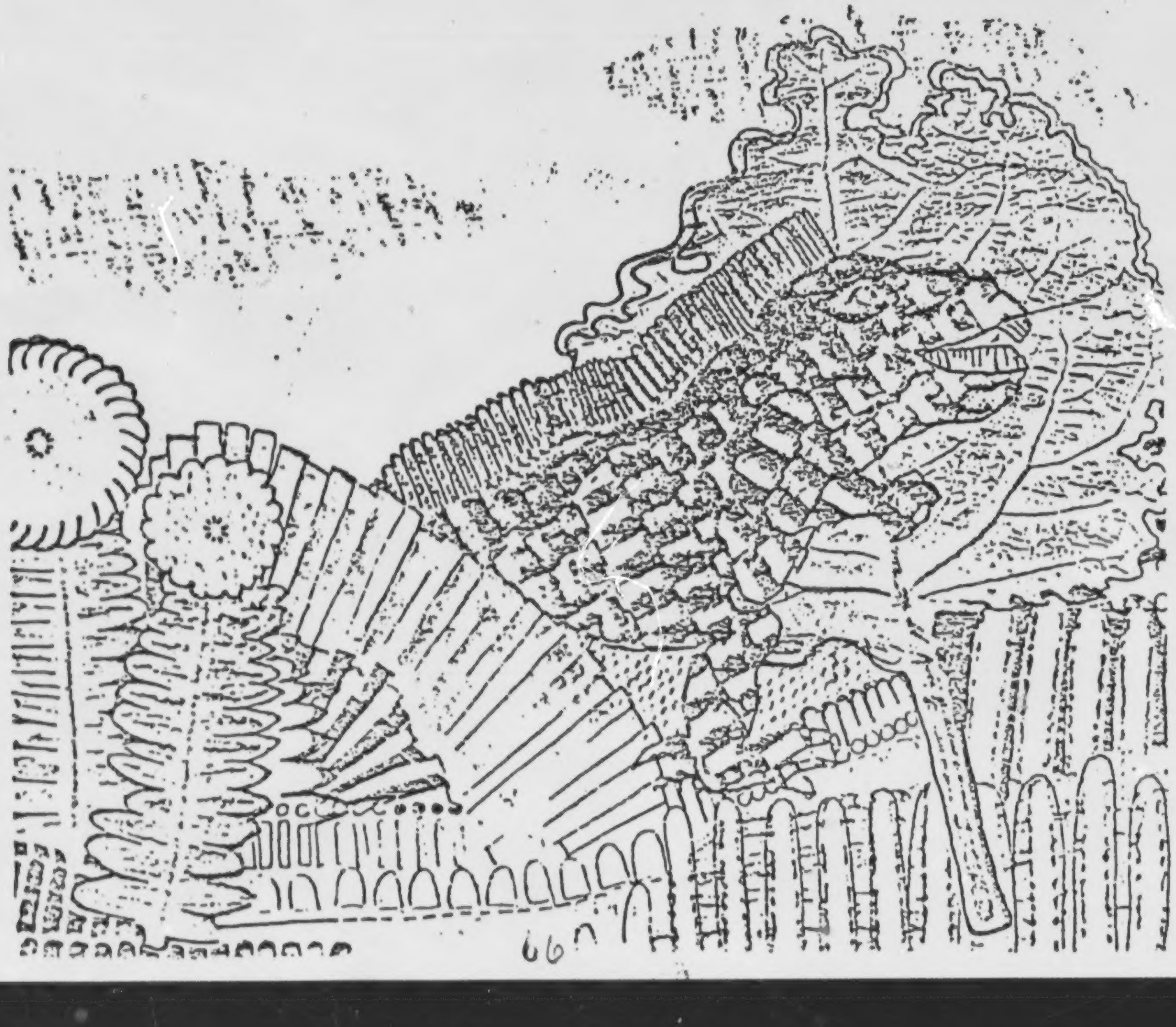
1. Fill in and extend the rubbed textures and patterns by simulating and relating them to nearby shapes with a fine black felt pen. Use this technique to unify your collage and emphasize your animal.

2. Display your finished work as a long strip mural with all the ground lines matching leaving no spaces in between. Display any research material nearby.

3. Look at the variety of textures and patterns in the shapes and colours of the long mural.
   - Where do textures relate particularly well to shapes?
   - How has the felt pen work helped the overall composition?
   - Does the mural work as one long picture?
   - Where is your favourite part? Why?

4. Find out more about pictures that are made from rubbings.

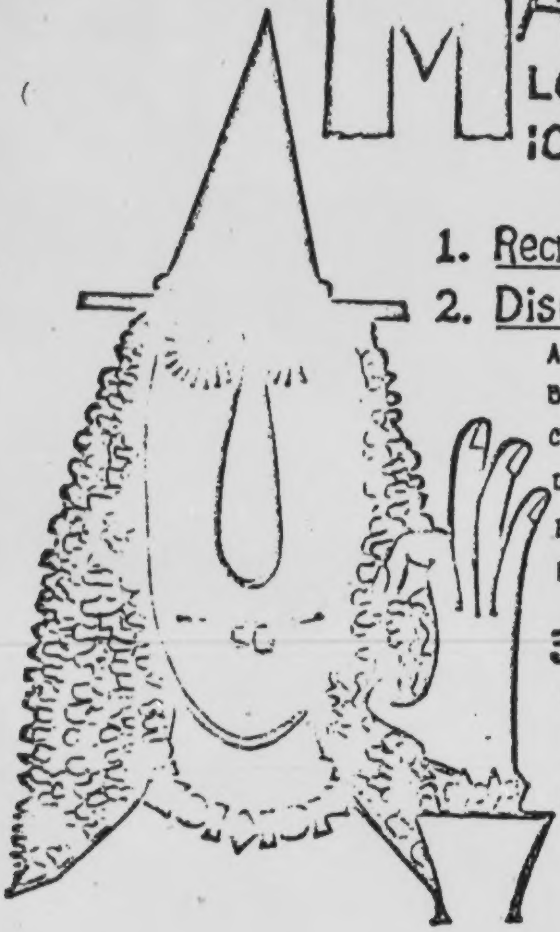
Barbara



Station Twelve

MAGGY SCRAGGLE LOVES THE BEAUTIFUL ICE-CREAM MAN

by Jill McDonald



1. Read the story...
2. Discuss:
   - A. What kind of a witch was Maggie?
   - B. How did the King and Queen make money?
   - C. What was the Prince like?
   - D. Why did the King and Queen want a wedding?
   - E. How did the Prince plan to find a bride?
   - F. What happened to the Prince's plan?
3. Sketch a large witch on white cartridge paper using a pencil or light wax crayon.
4. Outline the witch with black crayon ... make the lines quite thick.
5. Next, make repeat patterns using crayons (bright colours) on the witches hat, dress etc...
6. Paint between the patterns with coloured inks or paint. Also paint a simple background.
7. Give your witch a name.
8. Write a poem about your witch...
   (make a rough copy and a good copy)

Linda

(Book Station)

Station Thirteen

" Make A Monster "

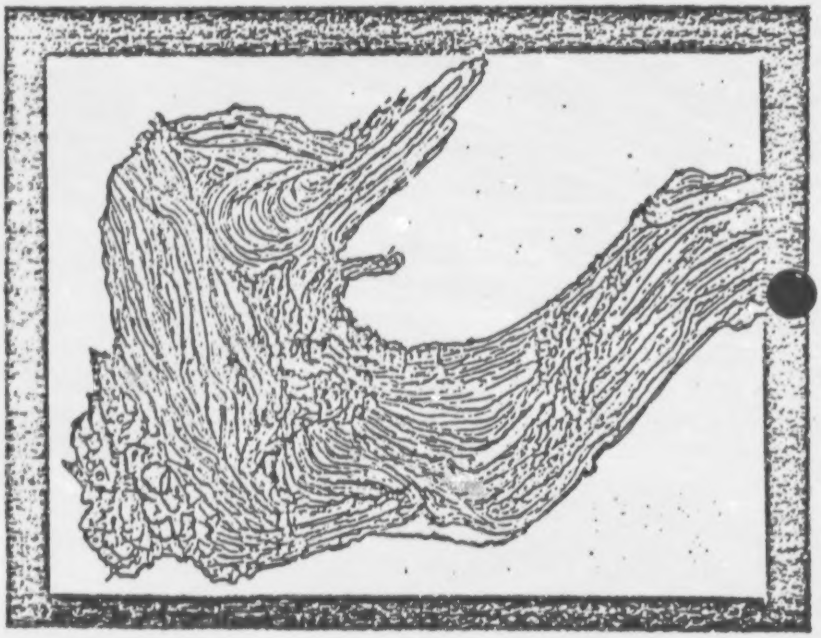
make a monster

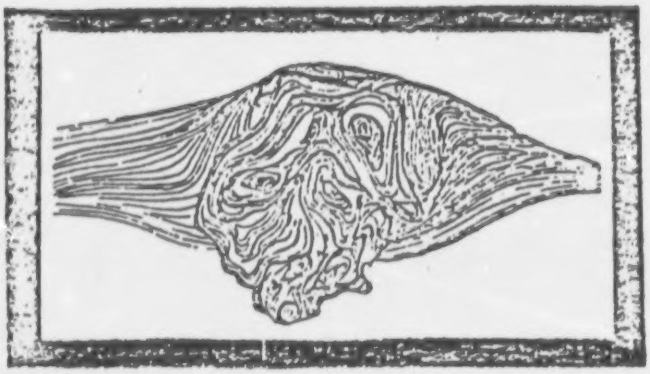
1. **find** ⇨ a drawing instrument that makes a very fine line

⇨ an interesting piece of driftwood or root

2. **make** the most accurate line drawing that you can...

draw the whole form at first,

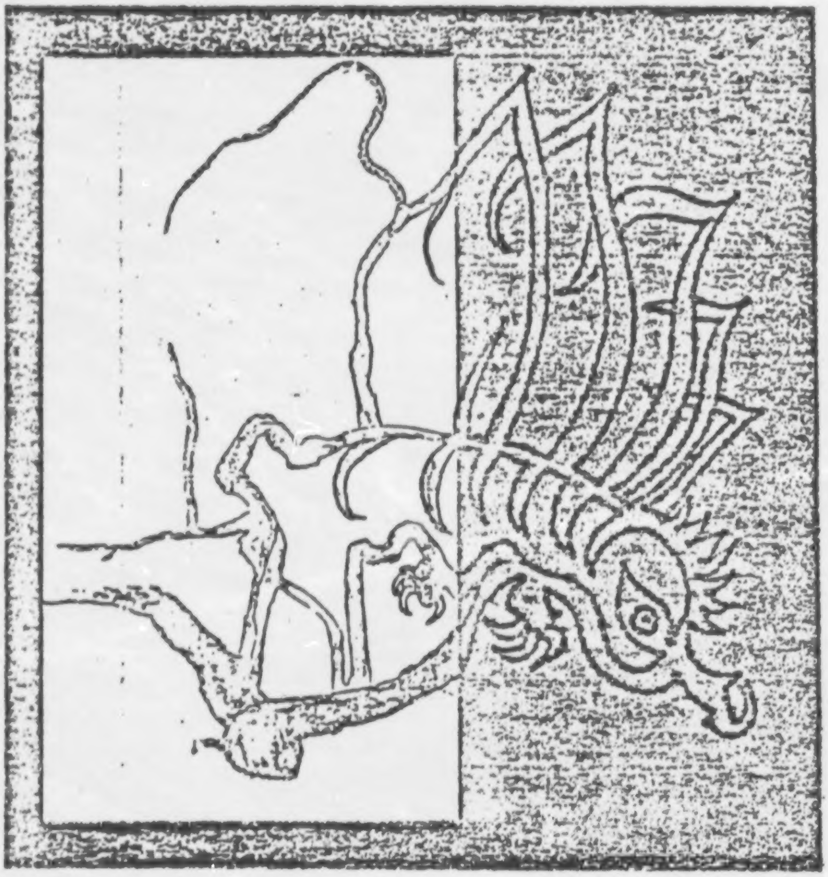




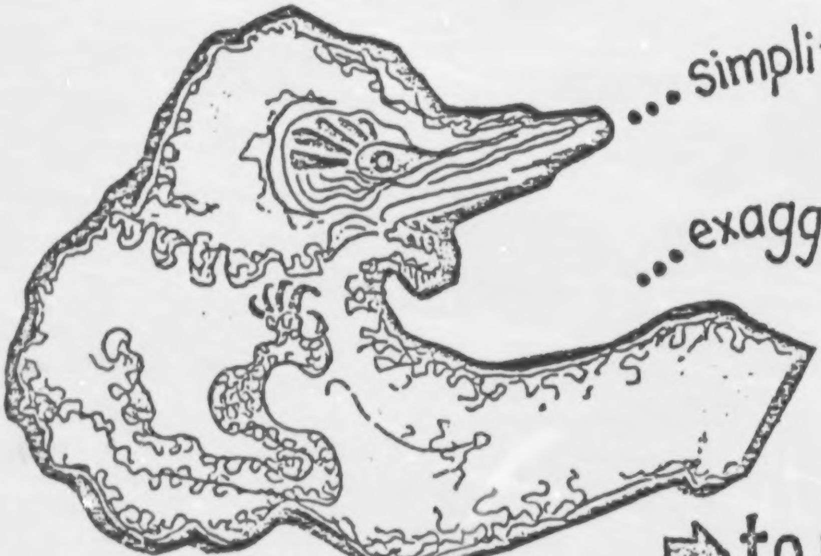
... then just a detail of a part you find interesting

(progression charts)

3. search......... your drawings to find a monsterous image and...



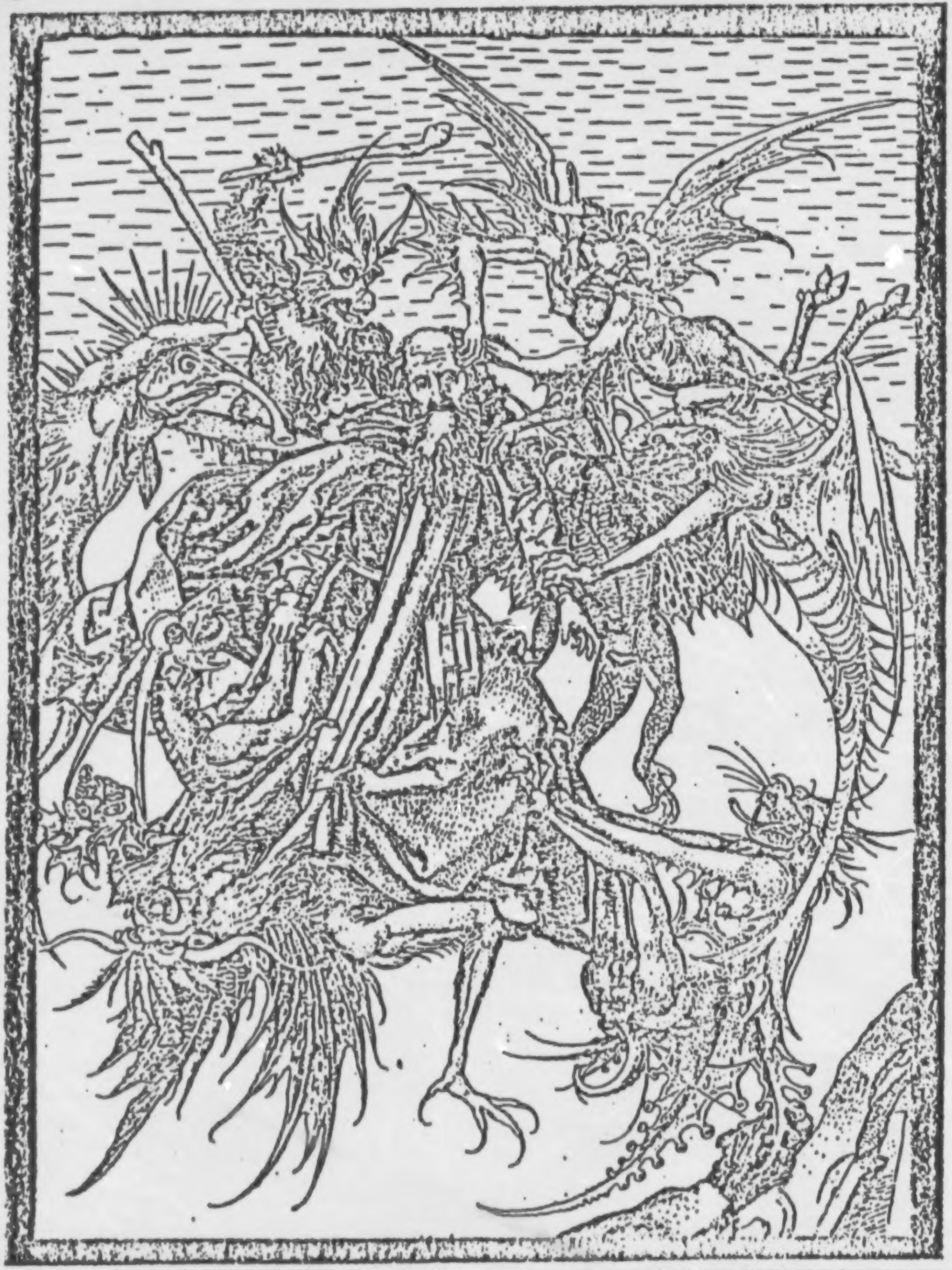
...add on to your drawing



...simplify and distort details...

...exaggerate horrible parts...

⇨ to make a monster.



4. discover

➪ more about monster images...

This group of monsters was made by Martin Schongauer in about 1485. He was visualizing the temptation of St. Anthony. Many years ago, Hieronymus Bosch and Albrecht Dürer also used monster images.

- What can you discover about their reasons for using monster images?
- What are gargoyles?
- Why were they created as monsters?
- How are monster images used today?

5. write

... a monster story to go with your monster drawing. Make a rough copy first and proof-read it with a partner. Here are some guide words you might use:

weird
horrifying
incredible
outrageous
monstrous
magnificent
eerie
appalling
gross

arresting
imposing
thrilling
unbelievable
devastating
dreamlike
terrifying
savage
chilling

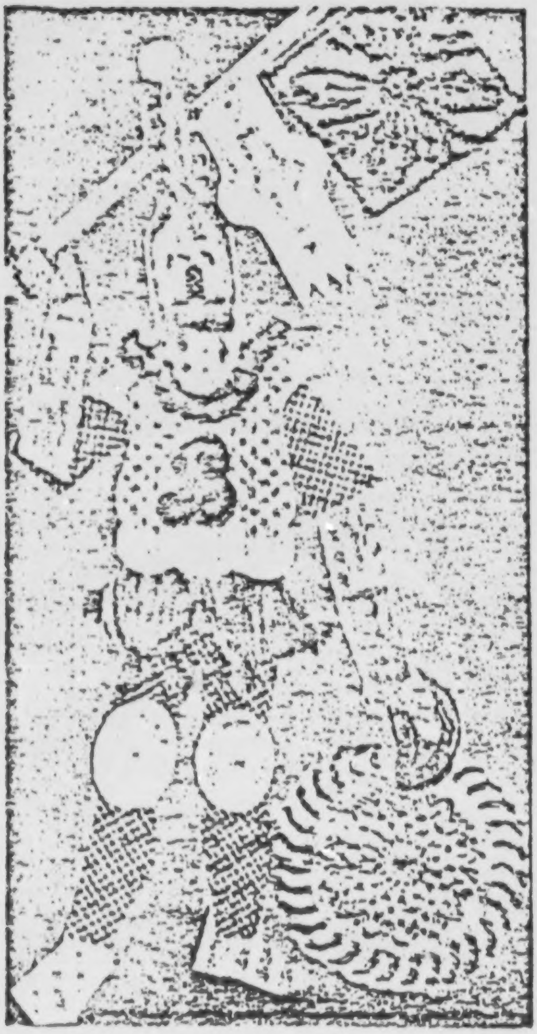
6. display...

... your monster drawing with your monster story.

Station Fourteen
" Medieval Unit "
Equal Option Charts

Knight in Armour

⇨ The sombre splendour and array of metallic textures of medieval suits of armour can be captured in a collage of rubbings.



1. Using thin paper and an assortment of metallic-coloured wax crayons, create a collection of various texture rubbings.
2. Look carefully at all the examples of medieval armour suits that you can find. Notice...
   - the overall shapes of the various pieces
   - the different textures evident

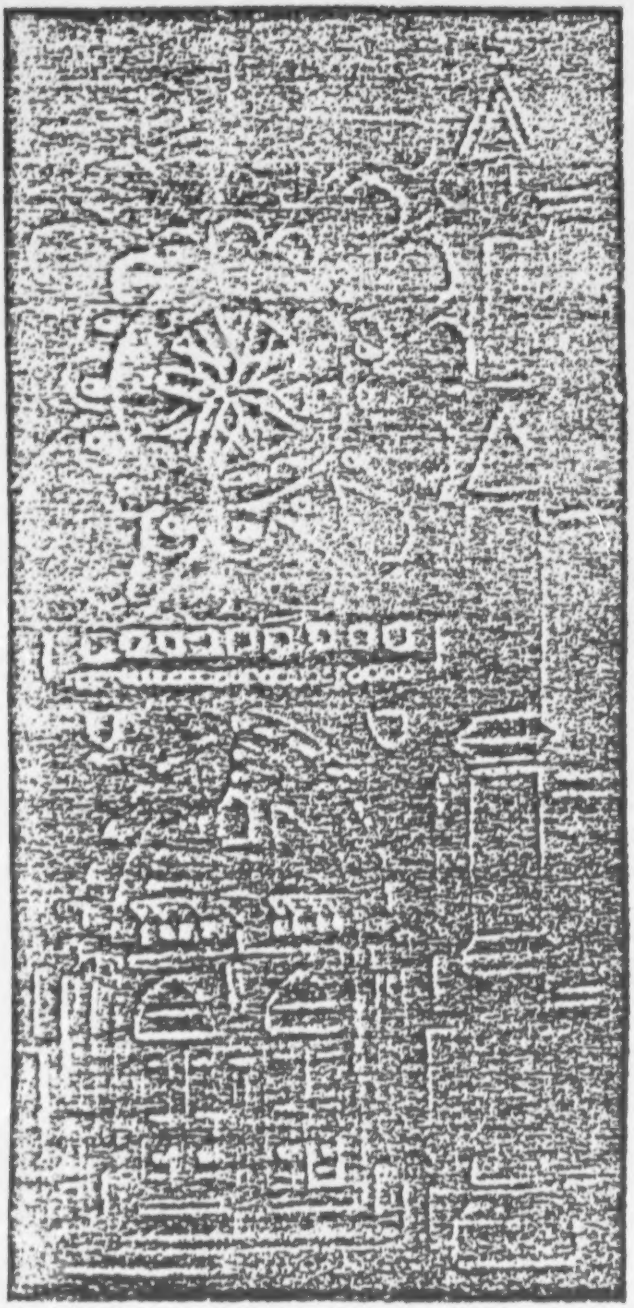
   Discuss...
   - how did armour provide for movement? sight? hearing?
   - how do you suppose one put on armour?
   - what was the function of armour? who wore it? and when?
   - which metals were used to make armour?
3. Select a brightly coloured piece of construction paper to be a background for your knight in armour.
4. Look through your rubbing collection and plan which textures would be suitable for specific parts of an armour suit.
5. Cut out the shapes and pieces and plan a collage arrangement of a knight's pose on your background.
6. When you are happy with your positioning and arrangement, glue the pieces down.
7. Add details with a metallic-coloured felt pen to extend and unify your suit of armour if you wish.
8. Perhaps to add to your composition, a dragon, an opposing knight, a horse, or a few tournament details could be included before gluing down the entire collage.
9. Display your work with that of others in a frieze fashion.
10. Discuss... Do we use armour today? Find visual examples and display those too. Label the entire armour collection.

B. Sunday

Line Drawing

⇨ The symmetrical balance, the repetition of central motifs, and the splendid decorative elements of medieval cathedrals and castles can be expressed in line drawing.

1. Look at many examples of medieval cathedrals and castles. Find the main façade or front of each. From a frontal point-of-view consider:
   - the overall shapes of the buildings
   - is there a symmetrical balance to the building shapes? ... is there a central axis to the designs of the façades?
   - what lines and shapes are repeated in the designs of the buildings?
   - which parts of each design are functional?
   - which parts seem to be mostly decorative?

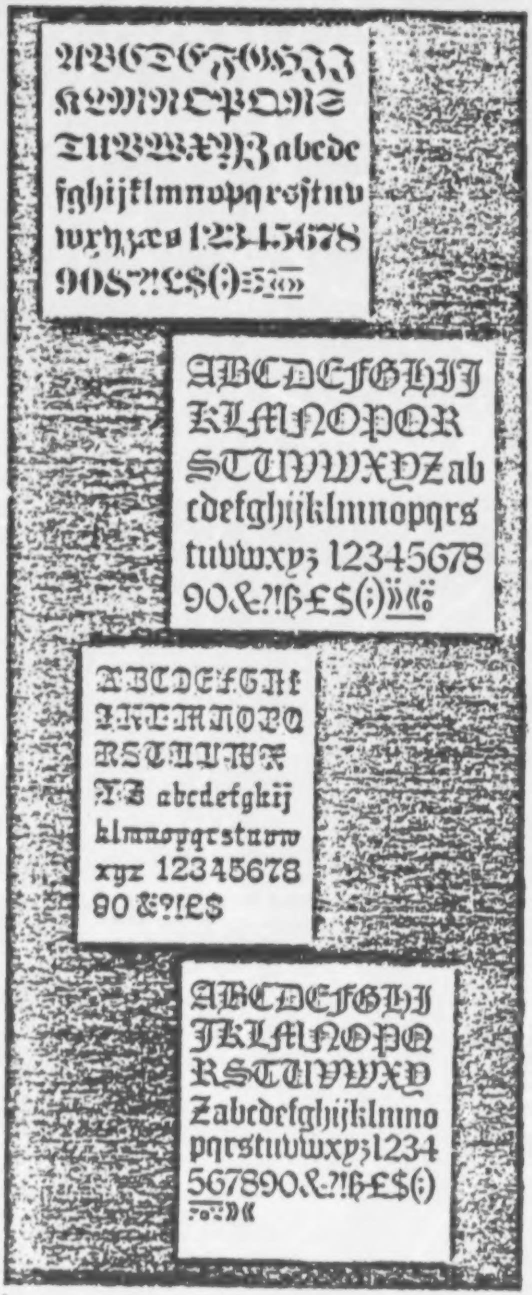


2. Find an example of a façade of a medieval cathedral or castle which you particularly enjoy looking at. Zero-in on an interesting section.
3. With a 12"x18" piece of black construction paper and a drawing instrument that make a fine white line (pencil crayon or sharpened crayon, chalk, or pastel) make a line drawing of the section of the façade you chose. *You may wish to begin at the centre bottom edge of your paper and work upwards.*
4. Simplify details and try to show the balance and repetition of the main lines and shapes.
5. Continually stop and check proportions and positions.
6. Add small decorative details last. Work right off the edges of the paper.
7. Display your façade designs in a pleasant grouping.
8. Discuss... compare your cathedral and castle façade designs to the designs of façades of modern big buildings. What similarities and differences do notice? Can you account for these?

B. Sunday

Illuminated Initials

⇨ Fanciful devices, symbolic elements and amusing cartoons can be used to embellish and illuminate initial letters.


ABCDEFGHIJ
KLMNOPQRS
TUVWXYZabcde
fghijklmnopqrsftuv
wxyz 12345678
90&?!£$(;)
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pqrstuvwxyz1234
567890&?!£$(;)

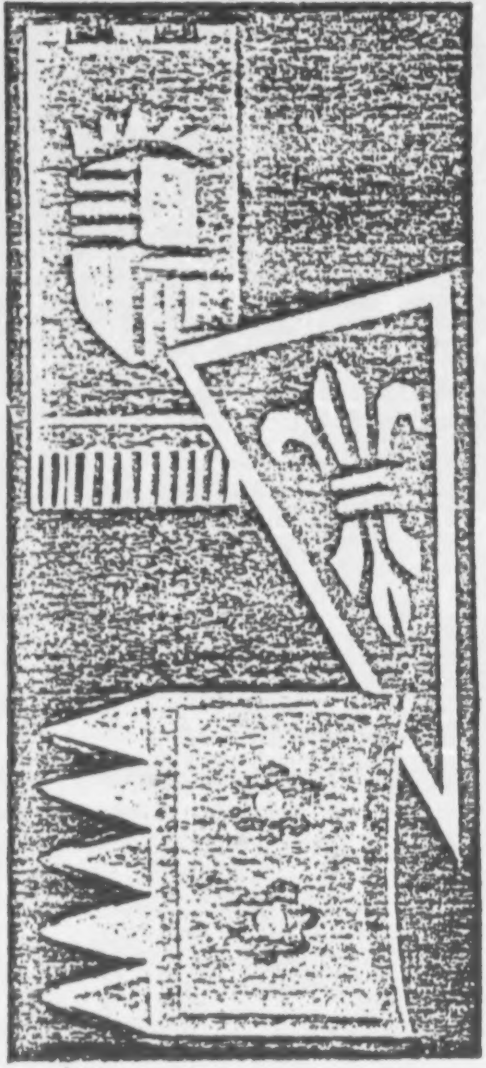
1. Look at examples of medieval illuminated manuscripts.
   - which letters were usually decorated or illuminated?
   - which symbols and images in the decorations can you recognize?
   - why do you suppose letters were illuminated?
2. Examin examples of Old English alphabets. Choose one which you like.
3. With pencil, ruler and 12" × 18" cartridge paper, draft out your initials, your first name, your first initial and last name, or your whole name following the alphabet you chose.
4. Check your draft for accuracy and spacing... Make necessary adjustments.
5. With pencil still, plan some images with to illuminate any capital letters you've drafted. Choose combinations of images which uniquely express you – those which symbolize a nickname, zodiac sign, club, hobby, sport, culture, religion, habit, etc.
6. When you are happy with your manuscript, make the pencil draft permanent with felt pen or ink.
7. Display your illuminated manuscript with those made by others.
8. Look at the final display. Can you find symbols and well-chosen amusing elements? How has readability been influenced by illumination?

B. Sunday

Banners

⇨ The design characteristics of medieval banners can be used to create a personal banner.

1. Look at many examples of medieval banners ...



- what are the banners made of?
- what kinds of colours are evident?
- what sorts of shapes have been used?
  main shapes? border shapes?
- what images can you recognize?
  why do you suppose these images were used?
- what were banners for? when were they used?
- why do you suppose they were made?

You can use some of these characteristics to make a banner.

2. Take a large piece of paper and cut it to the actual size and shape which you would like your banner to be.
3. With pencil, plan a large simple symbol or design to fill the banner shape. Choose an image which tells something about you... consider:
   - a sport, hobby, or club emblem, or study group sign
   - a cutural symbol, family crest, religious sign/insignia
   - favourite and/or appropriate colours
   - function of your banner

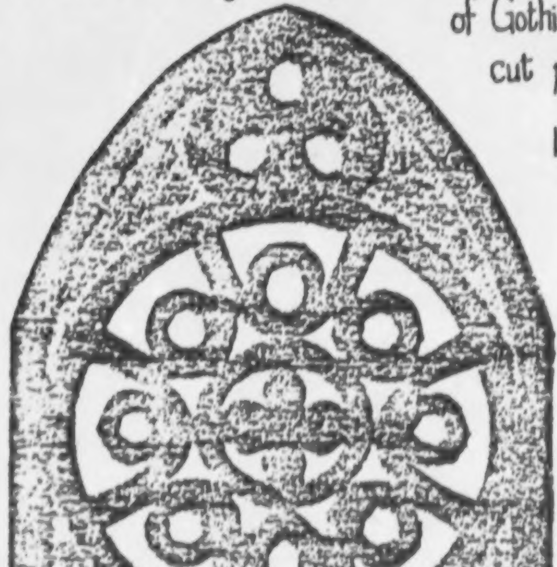
   Use a combination of ideas if you wish ...

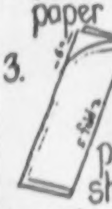
4. When you are happy with your banner plan, make a final banner out of coloured paper or plain fabric such as felt.
5. Use your plan as a pattern to cut out the background.
6. Then cut out the main shapes from your plan and use these as patterns to cut from paper or fabric.
   Consider... should your banner be double-sided? if so... cut out double shapes for each piece.
7. Arrange the shapes on the background and glue or stitch them in place.
8. Add decorative devices such as: fringes, metallics, cords, ropes, tassels ... and functional fittings such as: poles, rods, weights...
9. Display or parade your banners. How have some of the characteristics of medieval banners been used?
10. Perhaps... *view the N.F.B. "Bannerfilm."* • Discuss: *How does Norman Laliberté capture a medieval spirit in his banner designs?*
    Discuss... Do we use banners in today's world?

B. Sunday

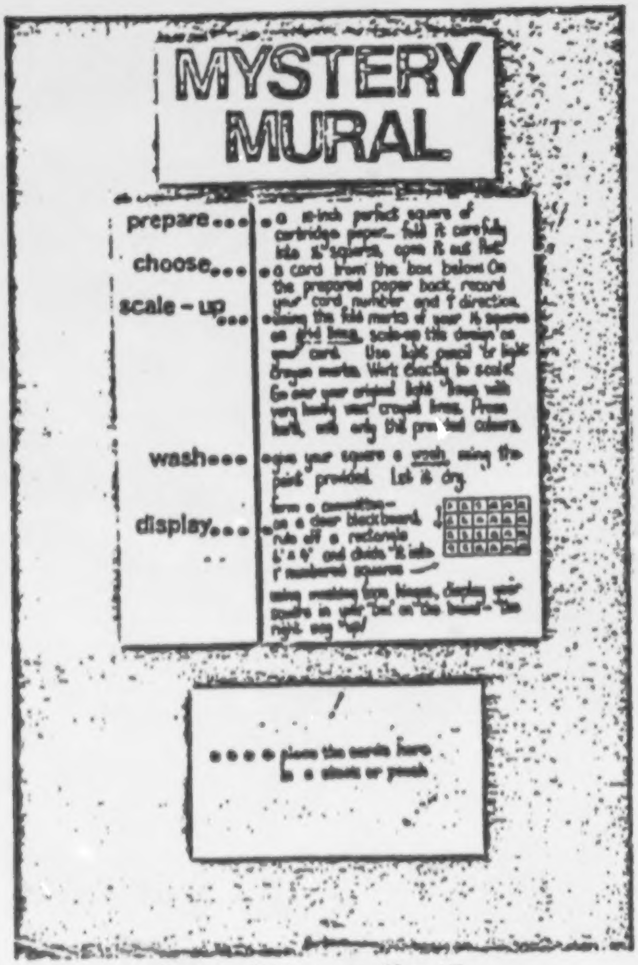
Stained Glass Windows

⇨ The bilateral symmetry, the heavenward direction, and the linked space divisions of Gothic stained glass can be simulated in a cut paper design.



1. Look carefully at examples of gothic stained glass windows.
   - what images do you see commonly used?
   - find an example which has a bilaterally symmetrical design... and point out the major space divisions of the design. How do the small space divisions help the design?
   - it is said that gothic designs "aspire towards heaven." How is this achieved in window design? Why do you suppose this was done?
2. Fold a piece of 12"x18" black construction paper in half, lengthwise.
3.  From the top of the fold to a point 6" down on the outer edge, make a pencil line curve to describe the shape of half of a gothic arch.
4. With pencil, make an outline of your whole window shape so the border is 1 cm. thick.
5. Remembering the gothic windows you viewed, plan some major space divisions on your paper design. Link these with the border and thicken them to 1 cm. also.
6. Next, plan some small typically gothic space divisions... thicken these lines and link them to the lines you've already drawn.
7. With sharp-pointed scissors or an exacto knife, cut out the spaces in between your thickened lines. Cut through both halves at once.
8. Open out your window design. Check if it needs repair (tape on pencil side) or more cutting.
9. When you are happy with your design, fill in the spaces with cut tissue paper and/or cellophane. Glue the shapes on the pencilled side so the final side stays clean.
10. Display your windows as a frieze over a real window, so light comes through. Discuss... How traditionally gothic are your window designs?

B-Sueday



MYSTERY MURAL

prepare...

choose...

scale-up...

wash...

display...

Station Fifteen, "Mystery Mural"

24 job cards

contained pieces of
Durer's Rhino

Station Sixteen

1. Read: Popcorn, the Hippoporhino

by Philippe & Réjane Fix

2. Discuss:
Animals have special features for special reasons: tell why...
eg. rhinoceros - horn
giraffe - long neck
turtle - shell
Think of other animals that have special features.

3. Choose: two or more animals...
Make up a new "Mixed-up creature" by putting two or more animals with special features together.
* NAME YOUR ANIMAL.

4. Draw: your mixed-up creature by putting two or more creatures' shapes together and colour using crayons, pastels, felt pens or paints.

5. Cut: use scissors to cut out your animal.

6. Prepare: a background based on a variety of environments... include water, deserts, mountains, jungle etc. using cut paper scraps & colour.

7. Glue: the animals on to the background in groups that may go together.

8. Follow-up: Write an exciting adventure about two or more animals (using their made-up names) on the mural. Share your story orally with the class or make it into a story book.

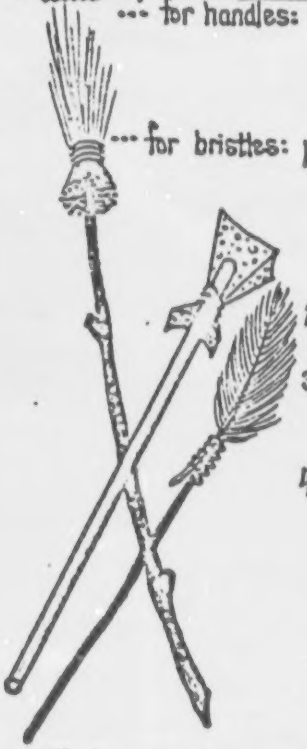
(Book Station)

Station Seventeen

"The Scarecrow Clock"

Make Your Own Brush

⇨ Tools are an extension of your body. Brushes are tools which help you paint. By making your own brush, maybe you'll learn more about how brushes work and how to take care of them.



1. Think of possible materials for brush parts: here are a few ideas.
   - ... for handles:
     - sticks
     - chopsticks
     - wire
     - coffee stirring rods
     - tongue depressors
     - popsickle and lollipop sticks
     - plastic straws
     - dowel rods
     - old rulers ...
   - ... for bristles:
     - pet or human hair
     - sponge
     - straw
     - felt
     - gauze
     - feathers
     - carpet sample
     - raffia
     - wools and yarns
     - strings
     - fur
     - fuzzy fabric
2. Collect the materials you would like to use to make your brush.
3. Bind fibres for the bristle to the handle part with fishline, string or twine. Glue may be added during or after the binding.
4. Test your brush on a variety of papers: cartridge, newsprint, manilla, tissue... } wet, moist, and dry

   ... and with just one colour of various media: food colouring, ink, paint types } thick, thin

   ... and use various motions: quick, slow, straight, waving, splatters ...
5. Wash your brush carefully and set it to dry.
6. Label each experiment that you made telling: paper type and moisture, type of media thick or thin, and type of motion.
7. Display your experiments with your brush.
8. Compare all the results. Be ready to tell how the various results make you feel and where they might be used.

Barbara

Brush&Paint Experiments

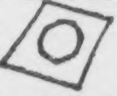
⇨ Paint can be used in a variety of ways.

1. Organise several sheets of white cartridge paper, a variety of brushes (include your own brush too!), a set of paints, and a container with water.

2. Cover your sheets of cartridge with areas of colour to explore variety in:
   - the thickness of paint
     thin paint: wash, thick paint: impasto, dry brush
   - the moisture in your paper: dry, wet, moist
   - the brush type: stiff, soft, thick, thin
   - the motion you use with the brush and paint
   - the use of overpainting and combinations

3. Set your pages of experiments to dry and wash your brushes.

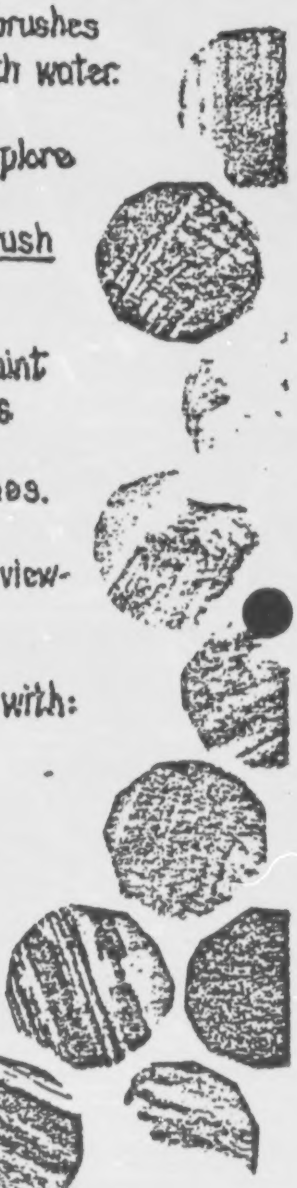
4. In a small square of paper, cut out a circle hole to use as a viewfinder to scan over your experiment sheets.



5. Using the viewfinder, find which view samples were made with:
   - wash, impasto and dry brush methods
   - wet, moist and dry paper
   - certain brushes
   - fast, slow, waving, splattered, twirled, etc. motions
   - combinations of methods - overpainting

6. Be ready to tell why certain views are interesting and exciting to you and when you might need to use some of the methods sampled.

7. Keep your experiment papers for recycling.

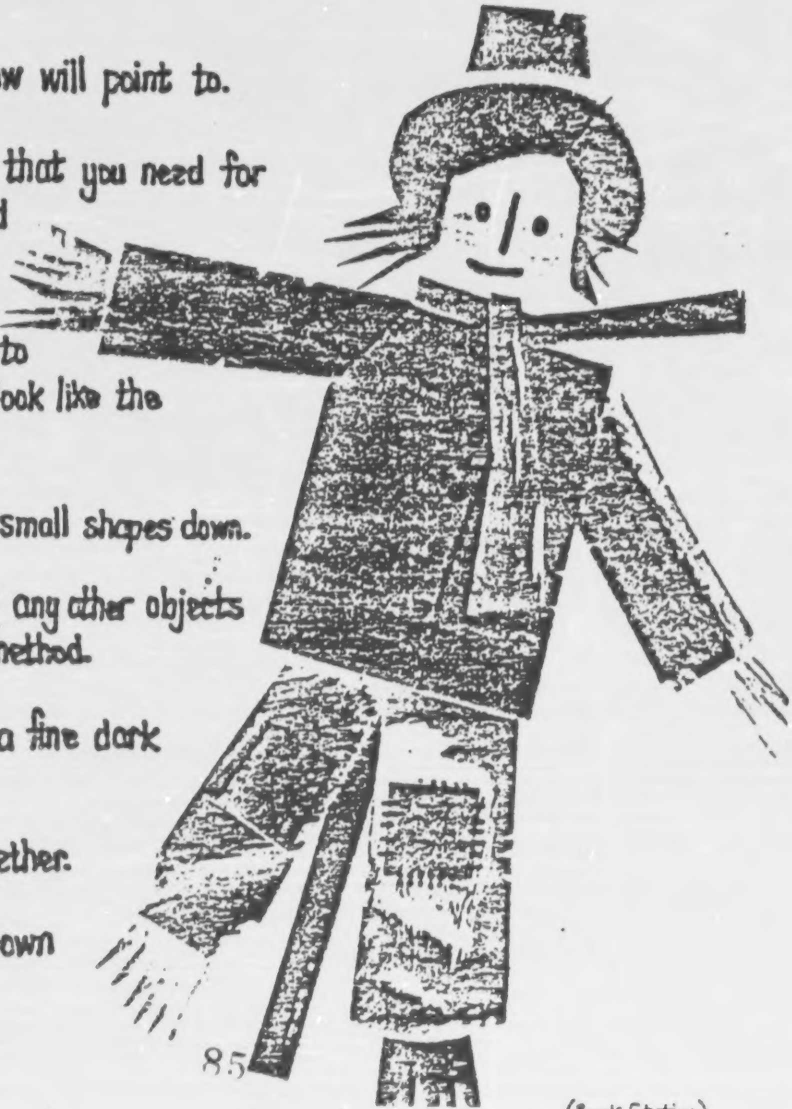


The Scarecrow Clock

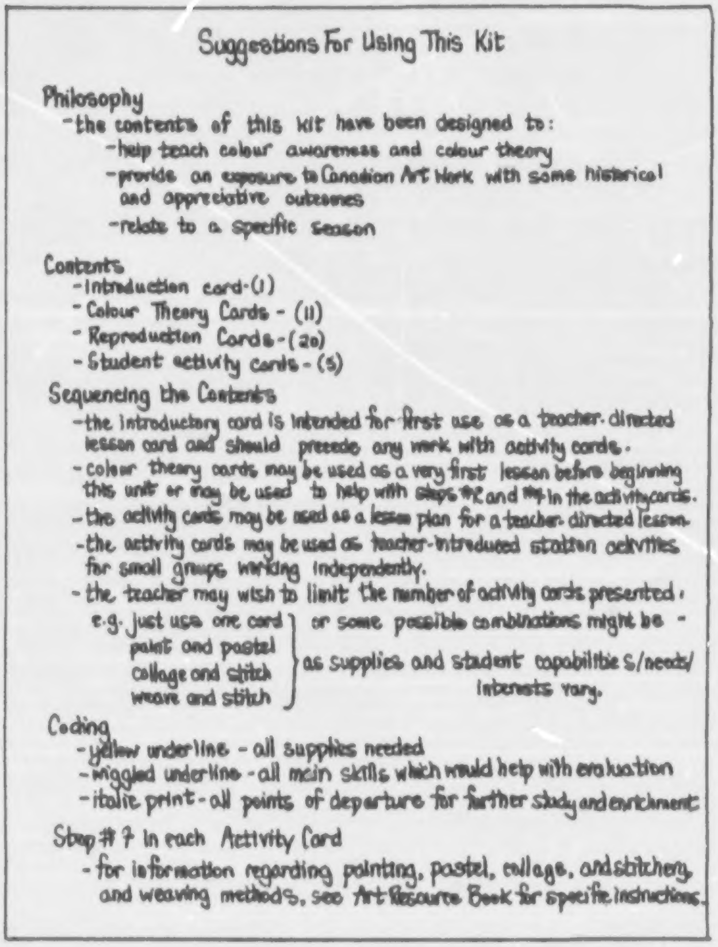
> Read the story and look at the illustrations. The illustrations are collages.

> Use your paint and brush experiment papers to make a scarecrow collage.

1. Organise your experiment papers into colour categories for scarecrow parts : ...
   - hat colours
   - scarf colours
   - pole colours
   - trouser colours
   - coat colours
   - straw colours
   - patch colours
2. Cut out the biggest shapes that you need for each big scarecrow part and plan where your big shapes will be placed on a piece of white card.
3. Plan which hour your scarecrow will point to.
4. Cut out the smaller shapes that you need for each small scarecrow part and plan where these should go.
5. Check your scarecrow shapes to be sure they are organised to look like the scarecrow you want, then ...
6. Glue the big shapes then the small shapes down.
7. Think of the story again and add any other objects you want using the collage method.
8. Draw your final details using a fine dark felt pen.
9. Display your scarecrows together.
10. Can you tell which time is shown in each scarecrow?



Station Eighteen
"Snow Colours"



Suggestions For Using This Kit

Philosophy
- the contents of this kit have been designed to:
  - help teach colour awareness and colour theory
  - provide an exposure to Canadian Art Work with some historical and appreciative outcomes
  - relate to a specific season

Contents
- Introduction card - (1)
- Colour Theory Cards - (11)
- Reproduction Cards - (20)
- Student activity cards - (5)

Sequencing the Contents
- the introductory card is intended for first use as a teacher-directed lesson card and should precede any work with activity cards.
- colour theory cards may be used as a very first lesson before beginning this unit or may be used to help with steps #2 and #7 in the activity cards.
- the activity cards may be used as a lesson plan for a teacher-directed lesson.
- the activity cards may be used as teacher-introduced station activities for small groups working independently.
- the teacher may wish to limit the number of activity cards presented.

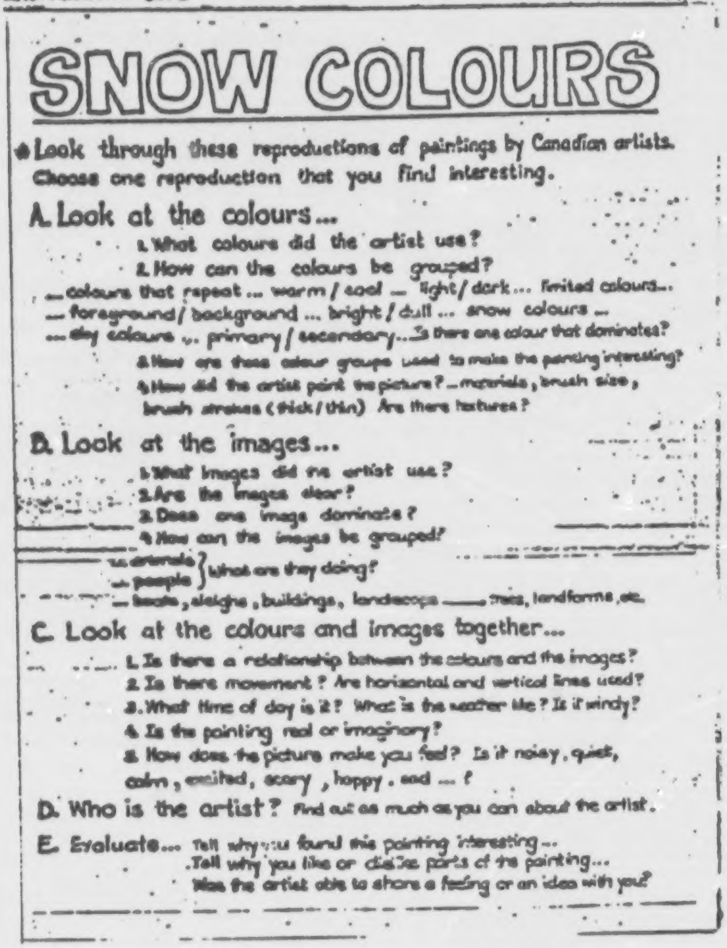
e.g. just use one card } or some possible combinations might be -
paint and pastel
collage and stitch } as supplies and student capabilities/needs/interests vary.
weave and stitch

Coding
- yellow underline - all supplies needed
- wiggled underline - all main skills which would help with evaluation
- italic print - all points of departure for further study and enrichment

Step #7 in each Activity Card
- for information regarding painting, pastel, collage, and stitchery and weaving methods, see Art Resource Book for specific instructions.

Card a. Station Eighteen, "Snow Colours,"
notes for the teacher

Introduction Card



SNOW COLOURS

- Look through these reproductions of paintings by Canadian artists. Choose one reproduction that you find interesting.

A. Look at the colours...

1. What colours did the artist use?
2. How can the colours be grouped?

— colours that repeat ... warm / cool — light / dark ... limited colours...
— foreground / background ... bright / dull ... snow colours ...
— sky colours ... primary / secondary ... Is there one colour that dominates?

3. How are these colour groups used to make the painting interesting?
4. How did the artist paint the picture? — materials, brush size, brush strokes (thick / thin) Are there textures?

B. Look at the images...

1. What images did the artist use?
2. Are the images clear?
3. Does one image dominate?
4. How can the images be grouped?

— animals } What are they doing?
— people }
— boats, sleighs, buildings, landscape ——— trees, landforms, etc.

C. Look at the colours and images together...

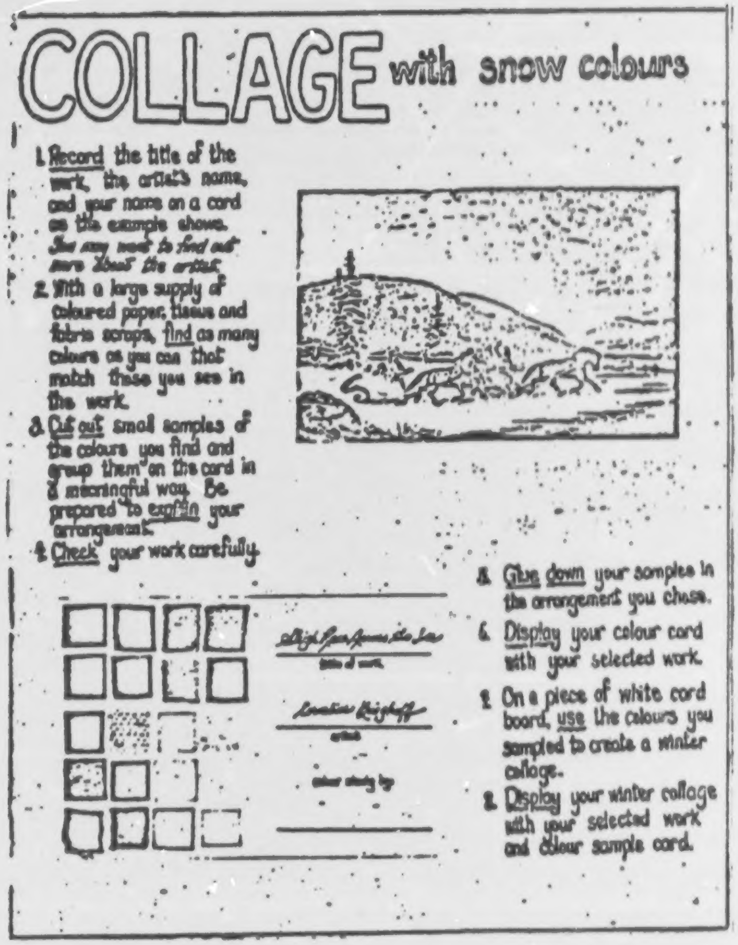
1. Is there a relationship between the colours and the images?
2. Is there movement? Are horizontal and vertical lines used?
3. What time of day is it? What is the weather like? Is it windy?
4. Is the painting real or imaginary?
5. How does the picture make you feel? Is it noisy, quiet, calm, excited, scary, happy, and ...?

D. Who is the artist? Find out as much as you can about the artist.

E. Evaluate...

Tell why you found this painting interesting...
Tell why you like or dislike parts of the painting...
Was the artist able to share a feeling or an idea with you?

Card b., Station Eighteen, suggested teacher lesson plan



COLLAGE with snow colours

1. Record the title of the work, the artist's name, and your name on a card as the example shows. *You may want to find out more about the artist.*
2. With a large supply of coloured paper, tissue and fabric scraps, find as many colours as you can that match those you see in the work.
3. Cut out small samples of the colours you find and group them on the card in a meaningful way. Be prepared to explain your arrangement.
4. Check your work carefully.

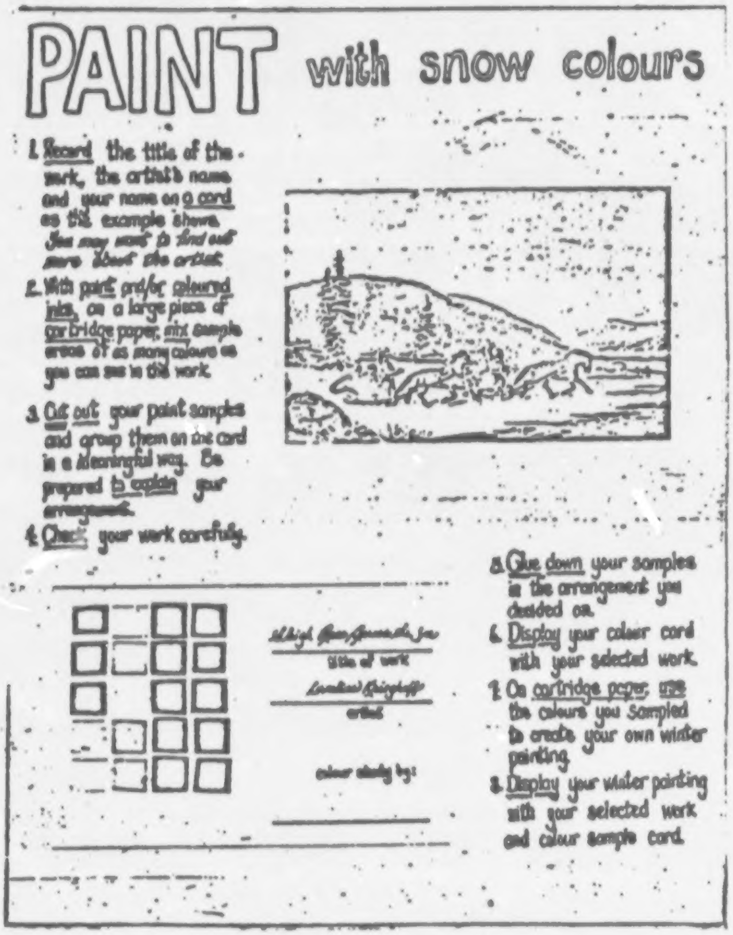
Sleigh Race Across the Ice
title of work

Cornelius Krieghoff
artist

colour study by

5. Glue down your samples in the arrangement you chose.
6. Display your colour card with your selected work.
7. On a piece of white card board, use the colours you sampled to create a winter collage.
8. Display your winter collage with your selected work and colour sample card.

equal option charts



PAINT with snow colours

1. Record the title of the work, the artist's name and your name on a card as this example shows. *You may want to find out more about the artist.*
2. With paint and/or coloured inks, on a large piece of cartridge paper, mix sample areas of as many colours as you can see in this work.
3. Cut out your paint samples and group them on the card in a meaningful way. Be prepared to explain your arrangement.
4. Check your work carefully.

Sleigh Race Across the Ice

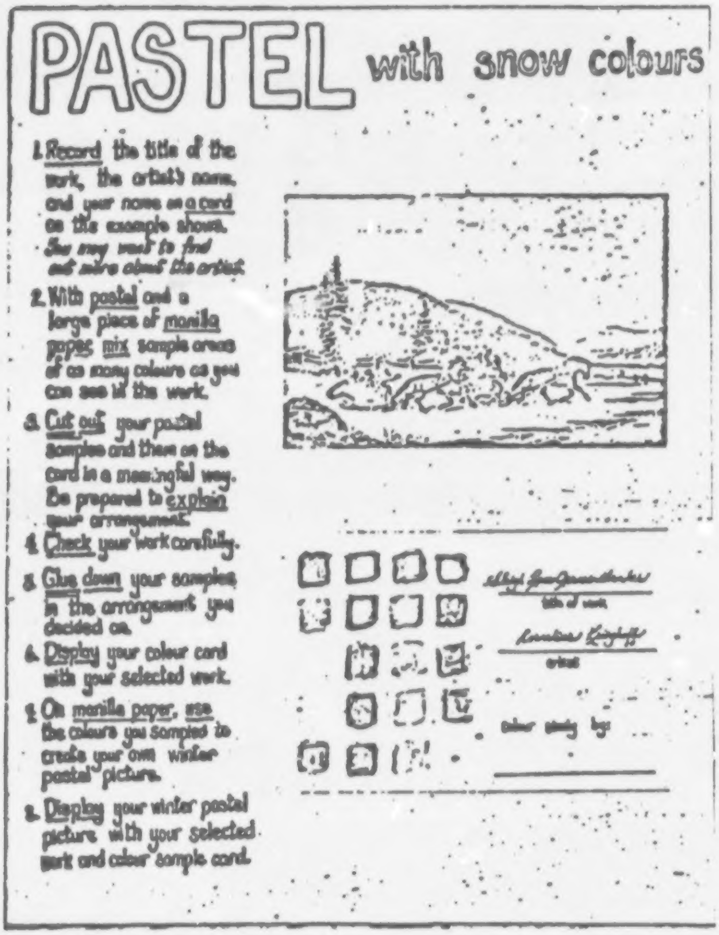
title of work

Cornelius Krieghoff

artist

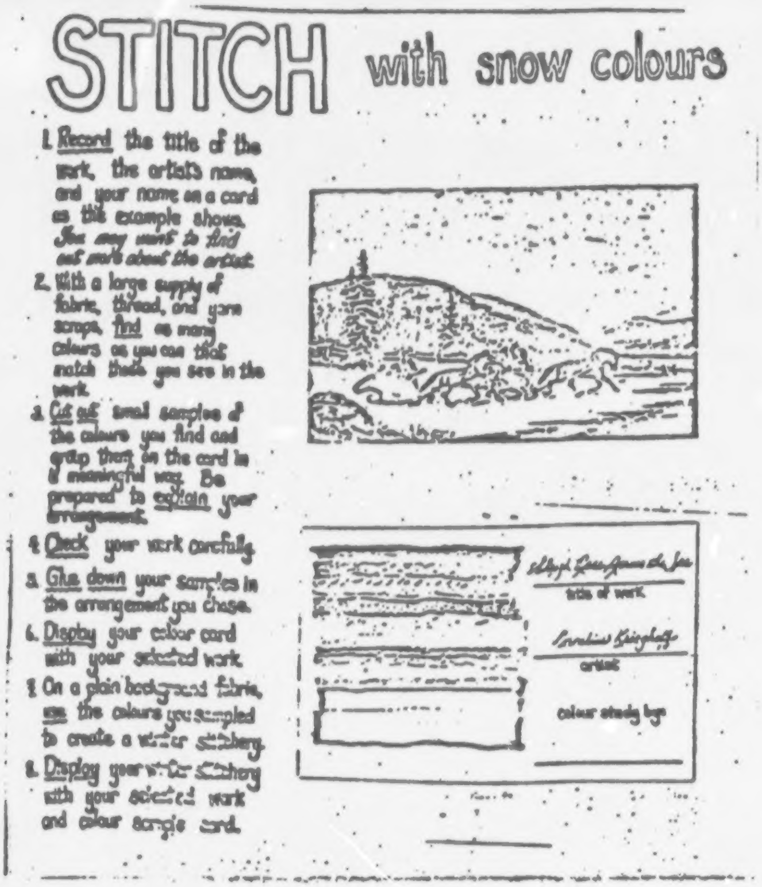
colour study by:

5. Glue down your samples in the arrangement you decided on.
6. Display your colour card with your selected work.
7. On cartridge paper, use the colours you sampled to create your own winter painting.
8. Display your winter painting with your selected work and colour sample card.



PASTEL with snow colours

1. Record the title of the work, the artist's name, and your name on a card as the example shows. *You may want to find out more about the artist.*
2. With pastel and a large piece of manila paper, mix sample areas of as many colours as you can see in the work.
3. Cut out your pastel samples and then on the card in a meaningful way. Be prepared to explain your arrangement.
4. Check your work carefully.
5. Glue down your samples in the arrangement you decided on.
6. Display your colour card with your selected work.
7. On manila paper, use the colours you sampled to create your own winter pastel picture.
8. Display your winter pastel picture with your selected work and colour sample card.



STITCH with snow colours

1. Record the title of the work, the artist's name, and your name on a card as this example shows. *You may want to find out more about the artist.*
2. With a large supply of fabric, thread, and yarn scraps, find as many colours as you can that match those you see in the work.
3. Cut out small samples of the colours you find and group them on the card in a meaningful way. Be prepared to explain your arrangement.
4. Check your work carefully.
5. Glue down your samples in the arrangement you chose.
6. Display your colour card with your selected work.
7. On a plain background fabric, use the colours you sampled to create a winter stitchery.
8. Display your winter stitchery with your selected work and colour sample card.

title of work

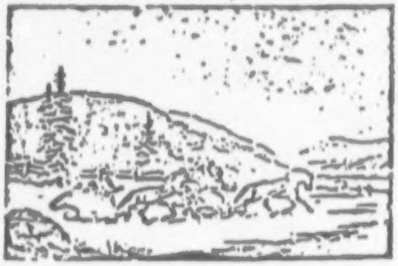
Cornelius Krieghoff

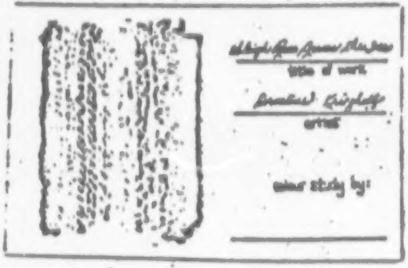
artist

colour study by

WEAVE with snow colours

1. **Record** the title of the work, the artist's name, and your name on a card as the example shows. *You may want to find out more about the artist.*
2. With a large supply of wool and yarn scraps, **find** as many colours as you can that match those you see in the work.
3. **Cut off** small samples of the colours you find and group them on the card in a meaningful way. Be prepared to **explain** your arrangement.
4. **Check** your work carefully.
5. **Glue down** your samples in the arrangement you decided on.
6. **Display** your colour card with your selected work.
7. On a simple loom, **use** the colours you sampled to create a winter weaving.
8. **Display** your winter weaving with your selected work and colour sample card.

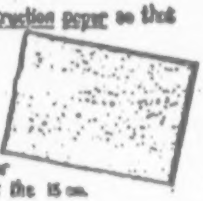




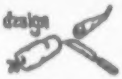
THE SNOWY DAY

⇨ The joy of a snowy day can be shown by special use of the elements of colour, shape and texture.

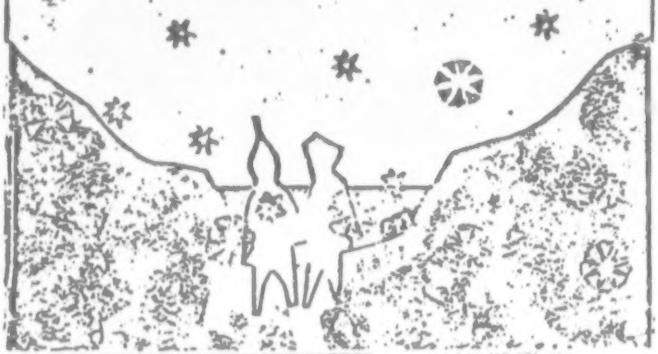
1. Read the story "A Snowy Day" by Ezra Jack Keats.
2. Look at the illustrations. They are made with simple cut paper collage and overprinted stamps.
   - What sorts of colours have been used for snow?
   - What kinds of textures have been used for snow?
   - What special shapes have been used for snow?
   - What snow shapes do you find interesting on a snowy day?
3. Place a background paper of 9"x12" blue construction paper so that the 12" side is facing you.



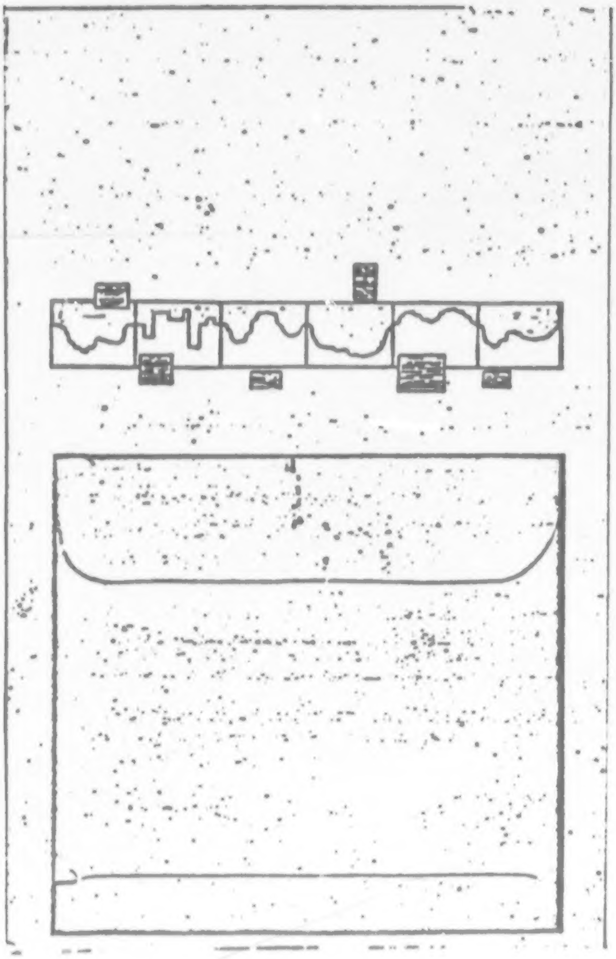
4. With light pencil mark 15 cm. from the bottom on each 9" edge.
5. From pieces of white paper, cut out some interesting snow shapes and place them on your background paper. The snowline must end at the 15 cm. mark on each side edge.
6. From pieces of coloured construction paper, cut out smaller shapes and plan where they should go to complete your snow picture composition.
7. When you are happy with your snow picture arrangement, check your 15 cm. snowline then glue down all your paper shapes.
8. Next, with a sponge and very light value snow colours of paint or ink, sponge-print over your snow shapes to make a snowy texture. Let this dry then...
9. With a carrot and a paring knife cut a snowflake design into the carrot.



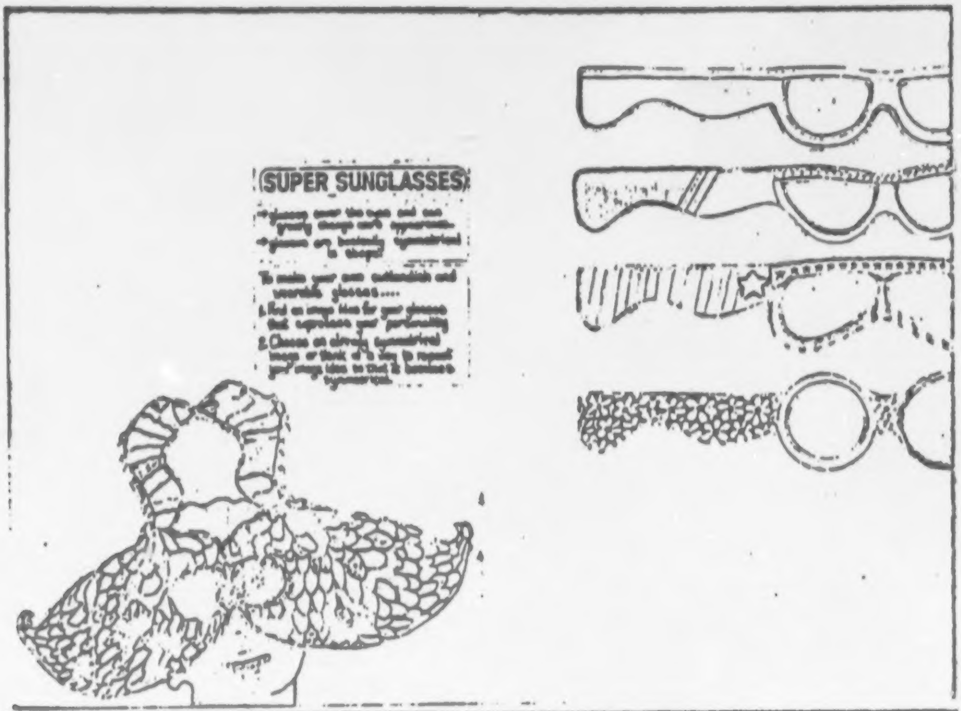
10. With a dark-value snow colour ink, stamp print your snowflake on your light snow areas and with a light-value snow colour ink, stamp print your snowflake on dark snow areas to make more texture on your snow picture.
11. *You may wish to exchange snowflake stamps with a partner to add more texture variety to your snow picture.*
12. Display your snow pictures as a long strip mural with all 15 cm. snow lines matching, leaving no spaces in between.
13. Look at the variety of snow shapes, colours and textures in the whole mural and collect snow poems and short stories to go with appropriate parts of the mural.

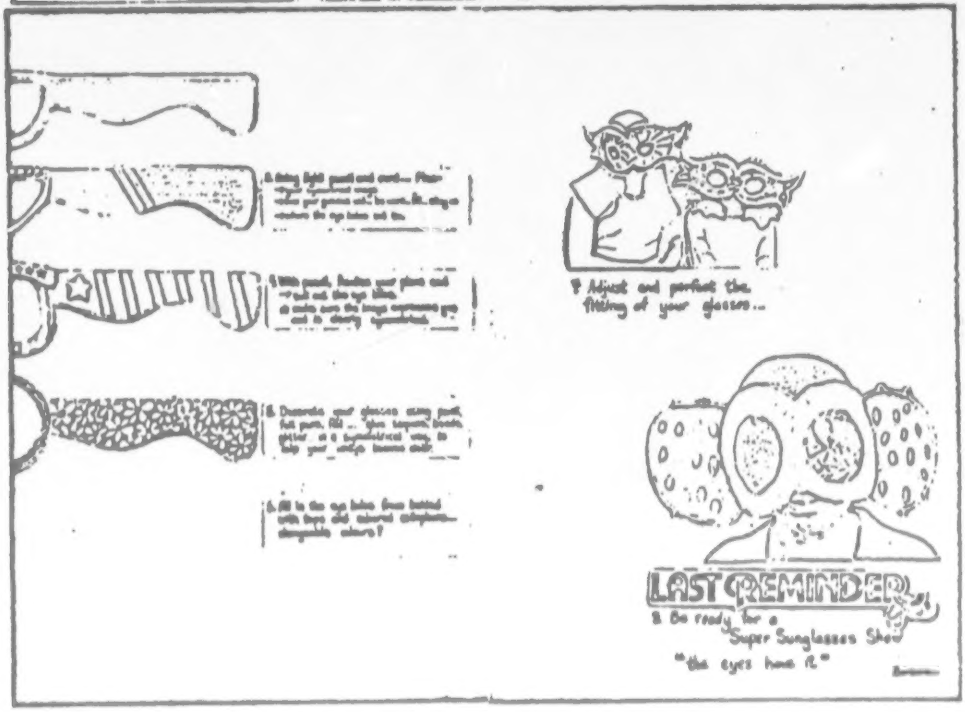


Station Nineteen, "The Snowy Day"



Reverse side of card 2, "The Snowy Day"
showing book pocket and display possibility


SUPER SUNGLASSES


7 Adjust and perfect the fitting of your glasses...
LAST REMINDER
8 Be ready for a "Super Sunglasses Show"
"the eyes have it"

Station Twenty, "Super Sun Glasses"

where did that hamster go?

⇨ Environments can be carefully planned to be useful and beautiful.

1. Read the story "Where Did That Naughty Little Hamster Go?" by Patty Wolcott.

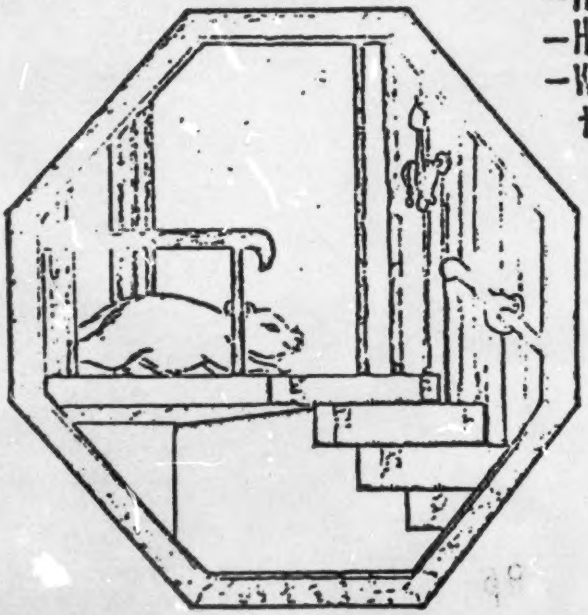
2. Discuss:
   - Where did the children look for the hamster?
   - Where did the children find the hamster?
   - What did the children build for the hamster's environment? Why?
   - What sorts of places do hamsters and gerbils seem to like?

3. Find pictures and meanings and describe functions for the following names of things which are built in human environments:

   tunnel
   balcony
   overpass
   bridge
   ramp
   stairs
   slide
   window
   door
   hall
   porch
   arch
   buttress
   underpass
   bedroom
   living room
   bathroom
   basement
   kitchen
   dining room
   deck
   park
   chimney
   attic
   column
   platform
   stage
   ladder
   patio
   dome

4. Choose which of these a hamster or a gerbil might need and like.

5. Working with a group plan an environment for a hamster or a gerbil.
   - Who should build which part to obtain a variety?
   - How should parts be organised to fit together?
   - What would make the environment pleasing to look at?



6. Collect odds and ends which could be used to build a temporary environment for a hamster or gerbil.

   paper rolls
   boxes
   styrofoam shapes
   spools
   straws
   cardboard
   wood
   straw
   fabric
   yarn-string

7. With masking tape, glue and scissors, begin to construct the parts of your group environment from the odds and ends collection.
Name your part with a label.

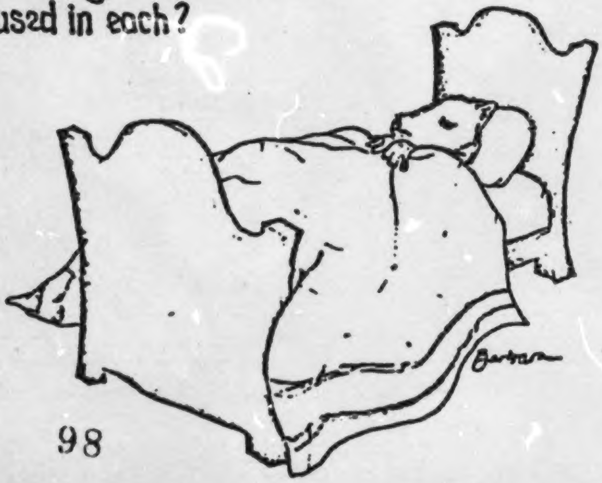
8. Assemble the parts within a large cardboard box. Leave the box open at the top so you can see in. Make sure each part is securely fastened down.

9. Test your environment for a few minutes by adding a gerbil or hamster. See which improvements need to be made. Take the animal away and make necessary changes.

10. Make a list of all the parts of the environment.

11. Put the animal back into the environment for 5 min. and use the list to tally how often the animal frequents each part.
  - Does the animal use each part for your intended use?
  - Are there places the animal frequents more often than others?
  - Would another gerbil/hamster follow the same pattern?
  - Could a better space-use plan be devised by your group?
  - Is the environment pleasing to look at?
  - How could the environment be made more beautiful?

12. Name some types of human environments.
  - Who plans the use of space in each?
  - Who plans to make things pleasing to look at in each?
  - Do you think space is well used in each?
    Why? Why not?
  - Do you think each is pleasing to look at?
    Why? Why not?
  - How could each be improved to be more useful and more beautiful?



Station Twenty-Two

Where the Wild Things Are...

by Maurice Sendak

1. Read the story.

2. Discuss:

a) What kinds of "wild things" did Max meet? Describe them.

b) What was different about each of them?

c) What was the same about the creatures?

3. Using newsprint,

(and pencil) invent your own "Wild Thing" creature. Draw textures such as scales, feathers or fur on your creature.

4. Draw

your "Wild thing" lightly in pencil on cardboard. (Don't draw in background.)

5. Using found materials

(such as: foil, string, wool & fabric) and felt pens or crayons... cut & paste & colour in your creature.

6. Using water colours, (or food colouring or ink)

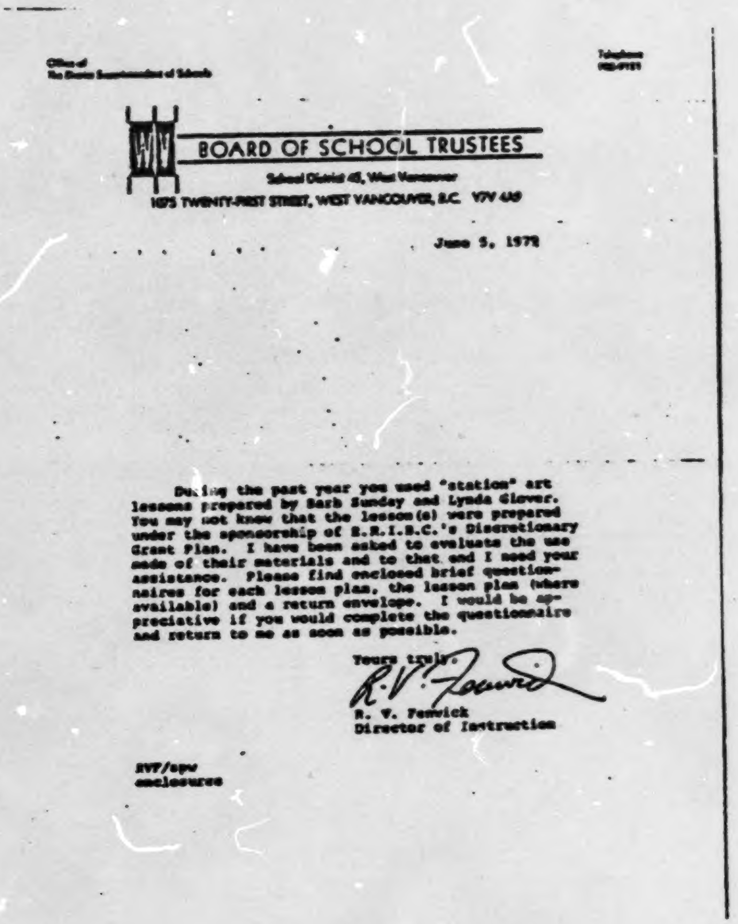
paint an imaginary coloured background.

7. follow-up:

Write a story about an adventure you might have with your creature...

APPENDIX B

COPY OF THE QUESTIONNAIRE WITH TABULATIONS



Office of
The District Superintendent of Schools

Telephone
[illegible]

BOARD OF SCHOOL TRUSTEES
School District 45, West Vancouver
1075 TWENTY-FIRST STREET, WEST VANCOUVER, B.C. V7V 4X9

June 5, 1978

During the past year you used "station" art lessons prepared by Barb Sunday and Lynda Glover. You may not know that the lesson(s) were prepared under the sponsorship of E.R.I.B.C.'s Discretionary Grant Plan. I have been asked to evaluate the use made of their materials and to that end I need your assistance. Please find enclosed brief questionnaires for each lesson plan, the lesson plan (where available) and a return envelope. I would be appreciative if you would complete the questionnaire and return to me as soon as possible.

Yours truly,

R.V. Fenwick

R. V. Fenwick
Director of Instruction

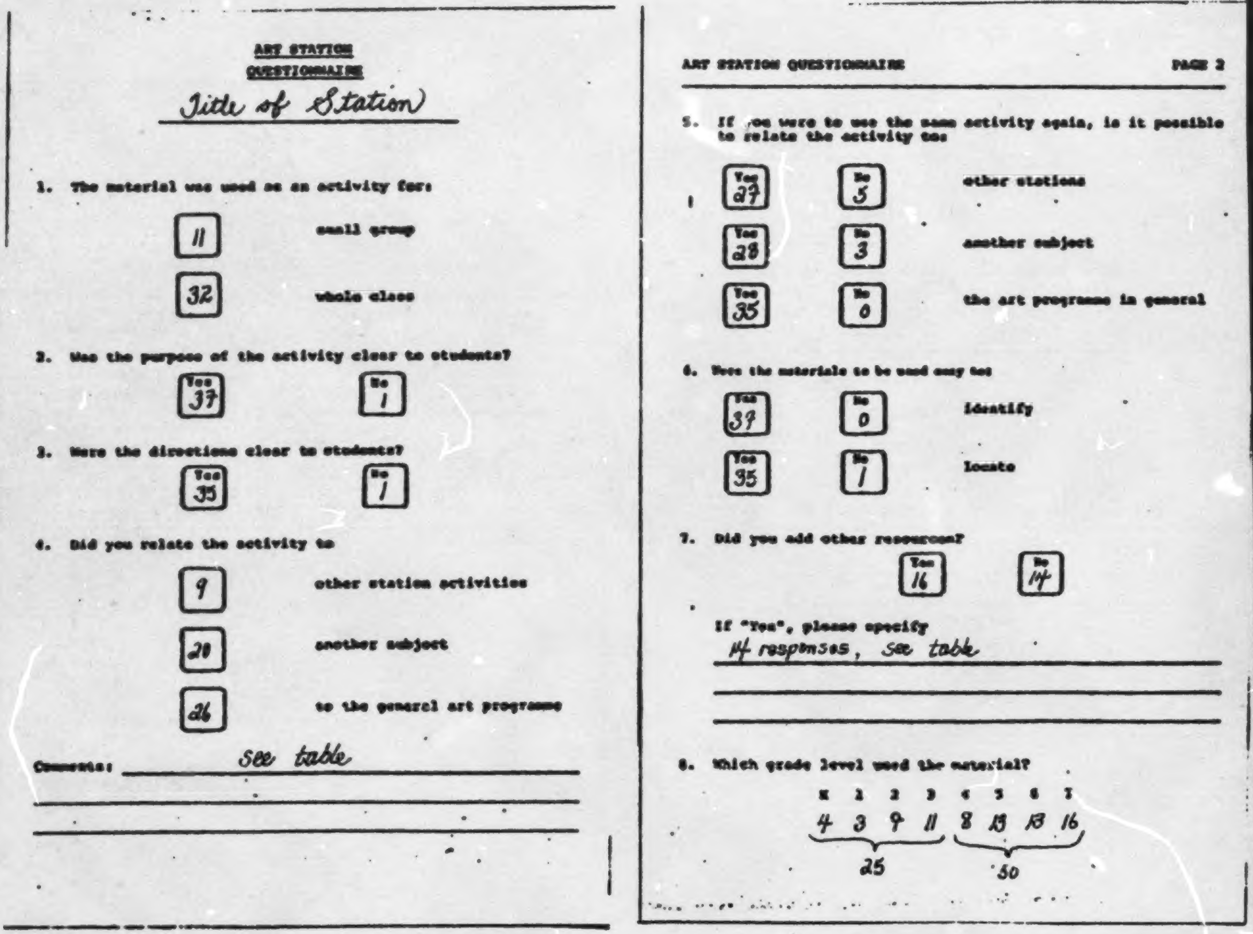
RVF/spw
enclosures

PLATE I LETTER OF EXPLANATION

Number of teachers surveyed	26
Number of stations surveyed	55
Number of teachers returning questionnaire	21
Number of stations returned in questionnaire	47

TABLE I

PLATE II - PAGES 1 AND 2 OF THE QUESTIONNAIRE



ART STATION
QUESTIONNAIRE

Title of Station

1. The material was used as an activity for:

11	small group
32	whole class

2. Was the purpose of the activity clear to students?

Yes	No
37	1

3. Were the directions clear to students?

Yes	No
35	1

4. Did you relate the activity to

9	other station activities
20	another subject
26	to the general art programme

Comments: see table

ART STATION QUESTIONNAIRE PAGE 2

5. If you were to use the same activity again, is it possible to relate the activity to:

Yes	No	
27	5	other stations
28	3	another subject
35	0	the art programme in general

6. Were the materials to be used easy to:

Yes	No	
37	0	identify
35	1	locate

7. Did you add other resources?

Yes	No
16	14

If "Yes", please specify
14 responses, see table

8. Which grade level used the material?

$$\underbrace{\begin{array}{cccc} K & 1 & 2 & 3 \\ 4 & 3 & 9 & 11 \end{array}}_{25}\ \underbrace{\begin{array}{cccc} 4 & 5 & 6 & 7 \\ 8 & 13 & 13 & 16 \end{array}}_{50}$$

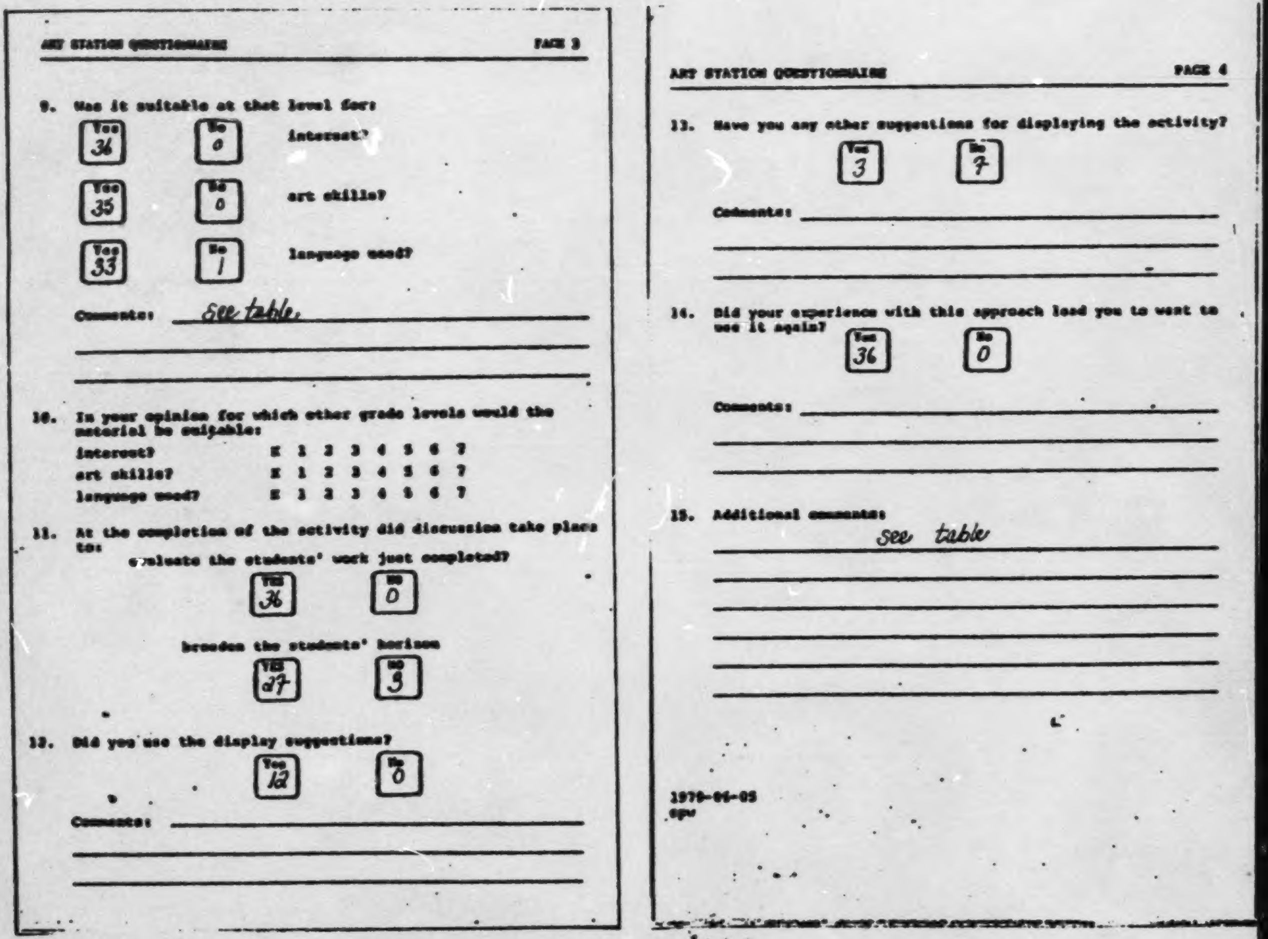


PLATE III - PAGES 3 AND 4 OF THE QUESTIONNAIRE

ART STATION QUESTIONNAIRE PAGE 3

9. Was it suitable at that level for:

Yes 36 No 0 interest?

Yes 35 No 0 art skills?

Yes 33 No 1 language used?

Comments: See table.

10. In your opinion for which other grade levels would the material be suitable:

interest? K 1 2 3 4 5 6 7

art skills? K 1 2 3 4 5 6 7

language used? K 1 2 3 4 5 6 7

11. At the completion of the activity did discussion take place to:

evaluate the students' work just completed?

YES 36 NO 0

broaden the students' horizon

YES 27 NO 9

12. Did you use the display suggestions?

Yes 12 No 0

Comments:

ART STATION QUESTIONNAIRE PAGE 4

13. Have you any other suggestions for displaying the activity?

Yes 3 No 7

Comments:

14. Did your experience with this approach lead you to want to use it again?

Yes 36 No 0

Comments:

15. Additional comments:

see table

1979-06-05
gpw

QUESTION 4: COMMENTS

-teacher's directions and interpretation were crucial
-kindergarten, of course, need more teacher-direction
-very helpful
-great potential for socials unit
-excellent
-excellent student results
-helped in construction of own station
-used with language arts
-enjoyed it
-chose only certain parts to do
-grade three did better than grade two
-helpful in relating to science

TABLE II

QUESTION 7: COMMENTS

-masses of film strips
-Starting Points In Language
-pictures, essays, and poems
-children brought things
-books and programmes
-another option added
-books
-own activity cards, pictures, and stories

TABLE III

QUESTION 9: COMMENTS

- some students were highly frustrated
- extremely good for integration
- good for direction-following skills and perseverence
- was specially adapted for kindergarten
- mostly for intermediate
- increase in student interest
- very good
- worked well for primary and intermediate
- needed some teacher direction, particularly introduction
- a bit involved and long
- some parts a bit advanced

TABLE IV

QUESTION 15: ADDITIONAL TEACHER COMMENTS

- integrated with literature
- needs much careful time spent in teacher introduction
- promotes appreciation and skills lend well to integration
- students were proud of their work
- enhanced a general programme
- leads to other things
- integration possibilities noted
- sophisticated, but challenging
- only for older students
- teaching of specific skills in a stimulating and interesting way
- excellent results
- plan to make a similar station for myself
- good unit
- an ambitious undertaking
- easy to use
- better for whole class
- art history components appreciated
- fear that station devices may be misused as total programmes
- possibilities for integration appreciated
- skills involved, good
- exposure to various ways of image-producing appreciated
- a month's activities centered around this work
- extremely well put together-suited my needs
- teacher learned at the same time, step-by step presentation good
- freed teacher-time for other work
- easy for students to follow
- good for helping non-talented art students
- results weren't that good: students lack of common sense was learned
- excellent materials
- student enthusiasm noted

TABLE V

[redacted]